



HOW PG&E TAKES \$2.8 BILLION OUT OF THE LOCAL ECONOMY —
AND WHY WE MUST STOP THE UTILITY'S STATEWIDE POWER GRAB P8

GUARDIAN

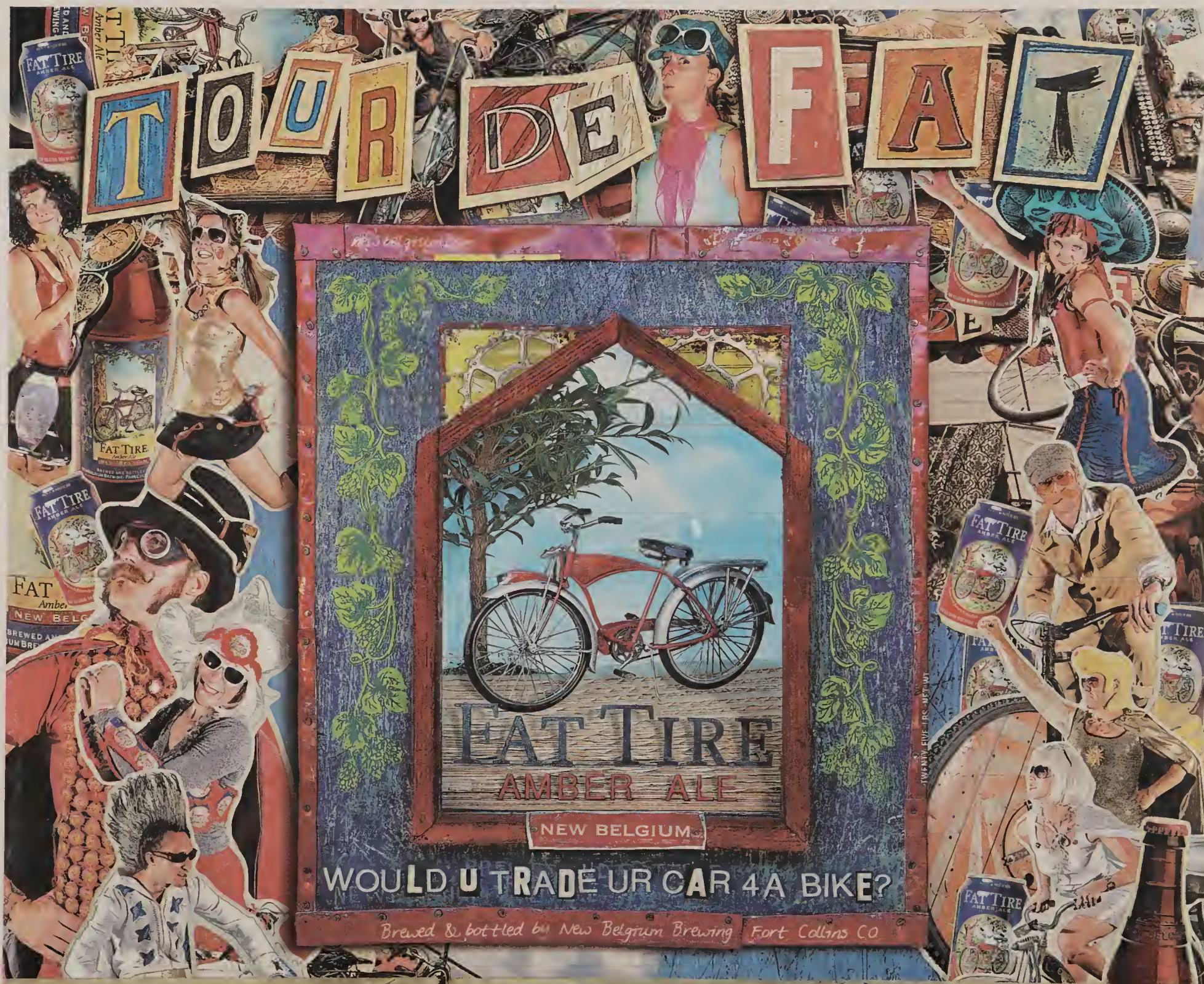
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The state and global financial crises have pushed the UC system into intense contraction, compounding years of rising student costs.

A new California tax revolt

By Rachel Brahinsky
OPINION Don't miss the struggle underway over the future of the University of California.

Some see it as just another chapter in the unfolding story of the state's economic decline. That's partly true. But what's really interesting is what it could become.

If it's played right, the show-down over university fees and salaries could inspire a revival of sorts of the California tax revolt. Except this time, the rebels wouldn't be tax-haters, like we saw in 1978 with Prop. 13. This time, the protests would be coming from parents and future parents of UC kids, and future employers of UC graduates. They'd be protesting, alongside UC students and employees, the ever-steep fee hikes — essentially an education tax — that threaten to make our public universities cost as much as any private school.

This pro-tax movement would force a rewrite of state law, arguing that higher education is a public good so important that property-owners and corporations are morally and economically obliged to chip in.

You already know the back story. The state and global financial crises have pushed the UC system into intense contraction, compounding years of rising student costs. Top UC administrators receive bonuses while issuing pay cuts, layoffs, mandatory furloughs, and sharply increasing student fees (undergraduate costs are rising by \$2,500, to more than \$10,000 next year, with more hikes likely soon).

Many people believe the fee hikes are inevitable. Is it true? Or have we been merely well-trained by the Thatcherian promise that there's no alternative to a shrinking public sphere? In fact, the administration's budget claims are

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW



Stopping PG&E's fraudulent initiative

EDITORIAL A ballot measure that could spell the end of public power in California is headed for either the spring or fall 2010 ballot — and so far, the opposition is missing in action. This is a profoundly important issue, and every elected official, city council, board of supervisors, and utility agency in the Bay Area needs to immediately come out in opposition and start organizing to defeat it.

The source of the proposition, of course, is Pacific Gas and Electric Co. PG&E is facing political wildfires all over the state as communities rebel against bad service and high rates. In Marin County, a community choice aggregation (CCA) plan is moving along, full speed. In San Francisco, CCA is a little slower, but still on

track. These efforts could turn two of PG&E's most profitable territories into public power beachheads. Meanwhile, in San Joaquin County, a public power movement is trying to take over part of PG&E's service area, and PG&E just spent millions of dollars fighting a similar effort in Davis.

So the utility has decided to fight back — not just in the local communities where activists can beat PG&E back, or in the state Legislature, where the giant company has fewer and fewer friends, but with a ballot initiative that has a misleading name, a misleading political message — and tens of millions of dollars to back it up.

Signature-gatherers are out in force already, collecting names for a measure called "New two-thirds

requirement for local public electricity providers." The paid petition crews are describing it as a "right to vote" measure, giving the public a chance to weigh in on government action.

What the measure would really do is require a two-thirds affirmative vote before any public power agency could add new customers, or any local agency could get into the power business. It would force the existing CCA movements to get two-thirds of the local voters to approve their efforts.

That's an almost impossible standard — particularly when PG&E spends millions to block public power efforts everywhere they appear.

The two-thirds voting requirement is increasingly being assailed

as undemocratic. The state Legislature has been paralyzed by its own two-thirds requirement for passing a budget, and there are multiple moves to reduce that threshold. The two-thirds mandate for passing local taxes has been widely blamed for driving cities and counties to the brink of fiscal ruin.

And yet PG&E is trying to add a new, crushing mandate — aimed entirely at snuffing out public power advances. The impact on the state will be enormous. As Megan Rawlins reports on page 8, high PG&E rates and the lack of public power cost the San Francisco economy alone as much as \$2.8 billion a year. Multiply that by a factor of 10 or 20, and you see what a devastating financial blow this PG&E move would be to California's crumbling economy.

So where, exactly, is the opposition?

Sup. Ross Mirkarimi called a meeting last week at the offices of the Utility Reform Network (TURN) to try to get other public power communities involved in a statewide campaign. But it's been slow going.

That's not going to work. Every elected agency in the Bay Area needs to get this on the agenda — now. Every city official (starting with Mayor Gavin Newsom, who wants to be governor) and every state official (starting with Attorney General Jerry Brown, who also wants to be governor) needs to loudly and publicly denounce this move, help establish a high-level coalition to beat it back, and start raising money for the campaign.

There may be a legal strategy, too. The law that authorized cities and counties to set up CCAs bars PG&E and other private utilities from interfering with local CCA efforts — and it's pretty clear that this initiative is designed to do exactly that. City Attorney Dennis Herrera needs to immediately investigate the possibility of suing to get this disastrous initiative off the ballot. **SFBG**

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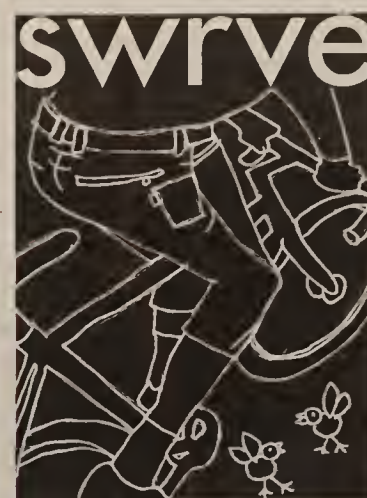
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impossible to verify because much of the university budget is, literally, a state secret.

What's clear is that the UC system is less and less accessible to everyday Californians, who are already languishing in a flailing public school system. Meanwhile, the state's economy depends heavily on UC graduates, who are both innovators and laborers in every economic sphere.

We know how we got here. Prop. 13's budget-starving effects have intersected effectively with the prevailing inclination to privatize just about everything. The global financial crisis — and California's particularly harsh variation of it — created the opening for long-imagined cuts across the board.

But the latest budget moves have jolted faculty and students awake. Bit by bit undergraduates, who are typically fairly monofocused on their grades and individual futures, are paying attention. Graduate students from departments as diverse as English and chemistry are convincing colleagues to drop their dissertations (momentarily) to organize demonstrations.

If you know anything about academic life these days, in an age of constant budget cuts, economic restructuring, and individualistic competition, then you know how unusual this is. Widespread political mobilization on campus is rare. But on Thursday, Sept. 24, faculty are staging a systemwide walkout from classes. That same day, rallies, marches, direct action, and union pickets are planned in what could be the beginning of a season of protest on all ten campuses.

Let's be real. In isolation these protests will simply be a marker on the steep downhill slide of our educational system.

But with broad and consistent community support, the campus insurrection could merge with tax-reform efforts already underway to form a California pro-tax revolt, a movement for property tax and budget reform to reverse Prop. 13's ill effects. Pro-taxers could harness campus activism, arguing — perhaps even for the sake of the economy — to save public education in California. **SFBG**

Rachel Brabinsky is a PhD candidate in the geography department at UC Berkeley. For more information, visit www.gradstudentstoppage.com/news-and-events.

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THE SAN FRANCISCO BAY GUARDIAN NEWS

The \$2.8 billion rate hike

PG&E's higher electric rates will suck vast sums from SF's economy

By Megan Rawlins
news@sfbg.com

In the middle of what economists are calling the worst economic downturn since the Great Depression, when California unemployment rates have hit post-WWII records, commercial defaults are rising, and families and businesses are hurting, Pacific Gas and Electric Co. is asking for electricity rate hikes that would take at least \$47 million out of the local community, a *Guardian* analysis shows. By some estimates, the impact could be as high as \$787 million.

And the economy is already losing between \$174 million and \$483 million a year because the city hasn't created a public power system. So the total impact on the San Francisco economy of paying PG&E's high private rates could total \$2.8 billion. That's money that local residents can't spend on good and services, local businesses can't use to hire more workers and city government can't collect taxes on.

The analysis is based on work done in 2002 by Irwin Kellner, chief economist for Marketwatch and a former economics professor at Hofstra University. Kellner analyzed the savings to the Long Island economy after that community replaced a private utility with a public power system (see "The \$620 million shakedown, 9/4/2002).

It's not a complicated set of calculations.

During the fiscal year ending in 2009, San Francisco residents and businesses paid \$644 million on electricity, according to data from the city's Controller's Office. If PG&E's proposed 6.5 percent average rate hike is approved for 2011 (with additional hikes of 1.4 percent and 1.1 percent the following two years) that number would ultimately rise to \$704.5 million.

Over the next four years, as those rate hikes kick in, San Franciscans would be handing PG&E an extra \$157 million. That's \$106 million businesses won't have to pay employees or make capital improvements, and \$51.3 million consumers won't have to spend in local businesses.

"That's \$51 million less that would otherwise go into San Francisco neighborhood businesses," said Ted Egan, chief economist in the city's Office of Economic Analysis. "Instead the \$51 million goes to PG&E, and they won't spend it all in San Francisco. Some will go to shareholders and outside the region, so the rate hike would end up having a larger impact than the initial \$51 million."

That "larger impact" is called the multiplier effect: if you give one dollar to someone likely to spend it locally, he or she will buy shoes at a local shoe store, whose owner will use the dollar to buy groceries at the local grocery store, whose owner will pay the counter worker, who will spend the money on paint at the local hardware store — and

by the time it's circulated through the local economy, that dollar has created far more than a dollar's worth of economic activity.

Economists argue on how to figure the exact impact of that dollar. Kellner has done studies of the economic impact of utility rates and estimates the multiplier — the economic impact of electricity rate hikes — to be five, expanding the \$157.4 million to over \$787 million.

Egan takes a more conservative view of the San Francisco economy and consumer spending. He estimates that the multiplier for utility rate hikes is closer to 0.3 — or slightly higher when commercial rates are factored in. According to his estimate the impact would be closer to \$47,231,083.86.

The multiplier suggested by federal government economists during the stimulus bill discussion is 1.8, the number cautiously posited by Cynthia Kroll, senior regional economist for the Fisher Center for Real Estate and Urban Economics at UC Berkeley. Based on her calculations, PG&E would be yanking \$283 million out of the local economy.

Either way, it's a huge sum of money, particularly in a bad economy.

A PATTERN OF RATE HIKES

This latest rate hike, Mindy Spatt, communications director of the Utility Reform Network told us, is only part of a pattern of attempts by PG&E to raise rates. Every three



GUARDIAN ILLUSTRATION BY DANNY HELLMAN

years, utility companies present a general rate case to the California Public Utilities Commission. But Spatt said utilities can come to the PUC in between to ask for other rate hikes.

"They're constantly coming back to the commission for this that and the other thing," she said. "[PG&E] came back after they got money for smart meters to get money for smarter meters.

"Overall, the pattern is that rates continue to go up," she continued. "The only other thing going up is executive compensation. We are still plagued with blackouts, we still get crappy service."

She's right: data from other local utilities show that PG&E rates are anywhere from 20 percent to 40 percent higher than cities that have public power. PG&E would

CONTINUES ON PAGE 8 »

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By Paula Connelly
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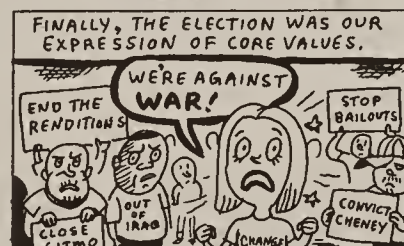
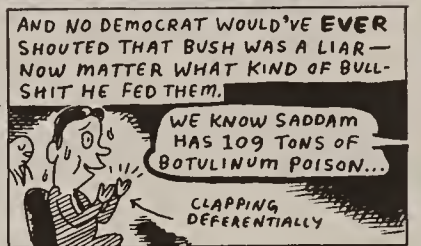
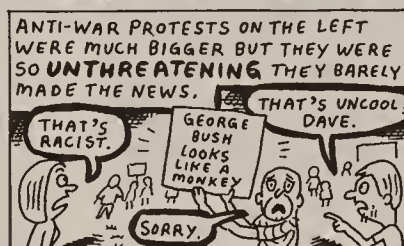
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6 p.m., \$15, reservation recommended
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www.itsyourworld.org

TUESDAY, SEPT. 29

EPA for a Greener Future
Hear the EPA's chief environmental regulator, Lisa P. Jackson, lay out her vision for cleaning up America's air, water, and land.
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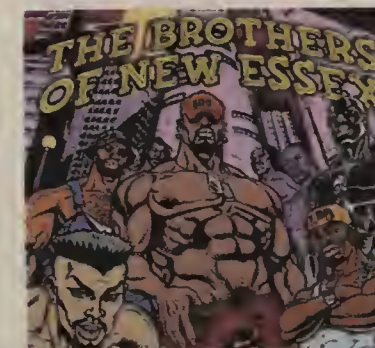
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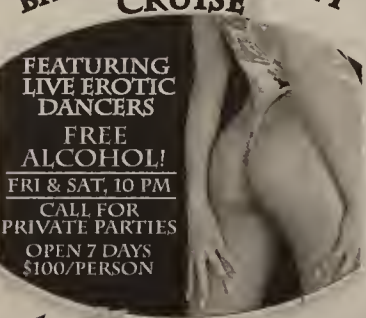
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PG&E CONT.

like its customers to believe that higher rates will improve service and reliability — but that's not what's happening.

"They don't spend the money on giving us good service, instead [they focus] on convincing us they are giving us good service," Spatt said.

In its announcement of the proposed hike, PG&E claimed the rate hikes are to maintain infrastructure and reliability. A further \$1.1 billion is also being asked for as part of a Cornerstone Improvement Project to increase reliability.

"We don't [collect profits] ... We don't have the same overhead. We don't have high-rises or corporate jets."

Jeff Shields, South San Joaquin Irrigation District

"Reliability" is an old battle horse trotted out every few years as the justification for rate hikes. PG&E is consistently less reliable than other local utilities and even less reliable than other large private utilities. So the company constantly asks for money to upgrade its system — except that reliability doesn't seem to improve much, and it hasn't improved much in the past decade, according to California Public Utilities Commission data.

"It's interesting to compare their rates to municipal utilities and how much higher they are," Spatt said. "What do we get for the extra money we pay? Because by most measures they're not doing a great job."

In fact, *Guardian* research shows that local municipal utilities have consistently better reliability records than PG&E (see "The blackout factor," 8/5/09).

PUBLIC POWER SAVINGS

The direct cost of PG&E's high rates costs the local economy — and those losses are compounded by the money that could have been saved with public power.

A detailed *Guardian* analysis concluded last year that San Francisco would be able to cut electric rates by 15 percent if it ran its own utility (see "Cleaner and cheaper," 9/10/2008). That's an entirely reasonable estimate, according to Jeff Shields, general manager of the South San Joaquin Irrigation District, which is fighting with PG&E to take over electricity distribution in its service area. He projects similar savings for his customers.

Shields thinks his system (and one in San Francisco) could cut rates even further. As nonprofit, he explained, SSJID can save money in multiple areas and pass those savings onto customers.

"We don't pay taxes on earnings," he told us. "PG&E, as a shareholder company, can collect an 11.45 percent margin of profit. We don't pay that. We don't have the same overhead. We don't have high-rises or corporate jets."

Public power agencies pay less to borrow money, are eligible for tax-exempt financing, typically have a higher credit rating and often keep a substantial cash reserve.

"[Selling electricity] will continue to produce substantial income," he said. "As a nonprofit, the only thing we can do with that income is continue to drop rates."

Other municipal utilities, like Silicon Valley Power in Santa Clara, have been able to keep rates low as PG&E has continued to raise rates. Larry Owens, customer services manager at SVP, said its residential rates are half of PG&E's, and less for larger users.

The opportunity cost of not having municipal power — factoring in PG&E's proposed rate hike and the assumption, based on *Guardian* and SSJID analyses, that rates would be lowered by at least 15 percent — is approximately \$545 million over the next four years. Theoretically, that money could have resulted in a \$980 million to \$2.8 billion bump in the local economy.

This doesn't include what some municipal utilities call "general fund transfers" or money that goes directly into a city's piggy bank to be spent on libraries, schools, public health, and other services.

"Private sector utilities pay money to shareholders," said Joyce Kinnear, utility marketing services manager in Palo Alto. "We give these payments to the general fund to give services to local residents."

In Palo Alto's case, this amounts to more than \$9.25 million annually, or 9 percent of annual sales revenue, according to Ipek Connolly, senior resource planner for the Palo Alto Utilities Department. Alameda Municipal Power's Alan Hanger says AMP pays at least \$4.2 million into city coffers. Silicon Valley Power, according to Owens, sends 5 percent of its revenue back to the city in the form of \$12.92 million.

Shields, at SSJID, said the util-

HOW SF COULD LOSE \$2.8 BILLION

Amount San Franciscans paid for electricity IN 2009:

\$644 million

Additional cost of PG&E rate hike (per year):

\$157 million

Multiplier (maximum estimate):

\$787 million

Reduction in costs under public power:

\$483 million

Multiplier:

\$2.1 billion

Total impact of high PG&E rates:

\$2.87 billion

ity plans to give 4 percent of revenue to a public benefits program for "various social services, conservation, and energy efficiency programs." This, in addition to general fund transfers, constitutes a direct contribution to the community 50 percent larger than PG&E's.

"Public power systems provide a direct benefit to their communities in the form of payments and contributions to state and local government," Nicholas Braden, director of communications at the American Public Power Association, told us. "The total value of the contributions made by the publicly-owned utilities often comes in many forms and is not always easily recognized. In addition to payments such as taxes, payments in lieu of taxes, and transfers to the general funds, many of the utilities make other contributions in the form of free or reduced cost services provided to states and cities."

San Francisco has a 7.5 percent utility user tax, but the tax is only levied on homes and businesses. In other words, PG&E takes hundreds of millions out of the local economy — and gives back nothing. **SFBG**

RATE HIKES HIT HARDEST ON THE POOR

Pacific Gas and Electric Co. estimates that its current rate hike proposal will add between \$2.23 and \$16.76 per month to an average residential electricity bill. That may not seem huge — but it adds up.

"Each rate hike in and of itself isn't that much money," acknowledges Mindy Spatt of the Utility Reform Network (TURN). "But overall, rates are very high."

And if you're in one of the 24,000 San Francisco families that, according to U.S. census data, live in poverty, even the smallest increase in utility bills can have serious ramifications.

"A few dollars here, and a few there can really affect low-income households," said Stephanie Chen, legal fellow at the Greenlining Institute, a public policy research and advocacy group. "It can

mean the difference between 'Do I pay the power bill, or do I buy groceries?'"

Utility bills are not a discretionary expense, and, as unemployment continues to rise and adjustable rate mortgages continue to adjust upward, more households are finding themselves squeezed on all sides. Depending on timing and cash flow, Chen said it would be easy to imagine a formerly stable household unable to pay the utility bill.

And if a household can't pay the bill for two weeks, PG&E sends a notice of termination and shuts off power. According to Spatt, PG&E shuts off 15,000 households each month.

"Rate hikes are certainly not going to bring down that number," she said. "These are not people who can't pay for a Mercedes and got it

repossessed. They are people who are losing heat, electricity, the ability to cook."

To turn the power back on, PG&E requires a deposit of twice the average bill to reestablish credit. If a household can't pay its regular bill, paying twice the amount is even harder.

Spatt says TURN is working to push the CPUC to do something about this and help consumers who are struggling. Chen says utility companies already know their customers are hurting during the recession.

"All the utilities are facing decaying infrastructure concerns and renewable energy goals," Chen said. "They are facing increased costs, which they pass on to ratepayers. We know rate increases are inevitable — but we want to make sure they are necessary and cost-effective." (**Rawlins**)

Microfinance for radicals

The Agape Foundation has proven that a little money can help grassroots organizations go a long way

By Wendi Jonassen
news@sfbg.com

In 1969, 11 antiwar protesters locked up at the Santa Rita County Jail began questioning each other about the future of the movement. By the time they were released, they'd decided that the creative nonviolent projects that were emerging would all need funding — and the Agape Foundation was born.

Agape, which celebrates its 40th anniversary Sept. 24, is not the only progressive foundation in San Francisco, and not the only source of money for small progressive groups. But it is, in many ways, the boldest, the one most willing to take risks on organizations that are new, small, and doing things far out on the political edge.

Nina Dessart, Agape's administrative director, says the group is "unusual for funding only social justice or change." And unlike other foundations that look for long track records, Agape funds startups. Indeed, an organization must be less than five years old to be eligible for Agape's funding options.

"We love to be the first ones [to give aid to an emerging cause,]" Dessart said. "It is hard to get grants to organizations without track records."

Some big, nationally prominent organizations also have benefited from Agape's money, including Amnesty International, the National Farm Worker Ministry, and Bread and Roses.

Agape — the name comes from the Greek word for altruism — also prides itself on helping the likes of People's Grocery in West Oakland, a small operation that promotes food and health awareness in an economically depressed community.

And long before microloans became popular, the folks at Agape realized that a little money could go a long way. For example, the National Farmworkers Ministry "used [a] 1959 Plymouth station wagon [purchased with Agape funds] continuously until its demise in the autumn," according to Agape records. The group used the station wagon to bring food and relief to families whose members had been jailed for picketing, to carry protesters to picket lines from jail, and to map out the picket lines.

Agape funds have supplied por-



The old guard: Agape's board of trustees and advisors in 1972 included a wide range of local activists. Front row: Tom Gage, Kent Smith, Robert Cooney, Claire Feder, David Josephson, Howard Frederick. Back row, Denny Wilcher, Larry Tramutt, Anne Peabody Brown, Robert Wesley Brown, Ralph Kohn, Susan MacDonald, Christopher Jones, Roy Kepler. | PHOTO COURTESY OF THE AGAPE FOUNDATION

table toilets for antinuclear protests. The group has been funding gay military counseling since 1972. That same year, Agape underwrote a four-day "consciousness raising" conference for ex-prisoners and their families. In 1975, Agape paid for the construction of the Trident Monster — a submarine-like sculpture used to raise awareness of nuclear weapons.

In the 1970s and 1980s, Agape gave money and support to anti-nuclear organizations such as the Honeywell Project and the Abalone Alliance — a time when groups that were constantly engaged in civil disobedience and defying federal and state authorities would have had trouble getting tax-exempt status.

Indeed, tax-status assistance has been one of Agape's most powerful tools — groups can use the foundation as a fiscal sponsor and not have to worry about wrangling with tax documents.

Women for Genuine Security, a Bay Area advocacy group, uses Agape to process contributions to "minimize administrative aspects of getting a tax-exempt status," coordinator Gwen Kirk told us.

Five years ago Agape broadened its focus from fundraising by starting an annual awards program to spotlight the people and groups that are creatively and actively working toward peace. Nicole Hsiang, an Agape board member, explains that around the initiation of the Iraq War, Agape started giving out peace awards "to the real heroes."

Last year the Agape Peace Prize went to Nancy Hernandez, youth program coordinator of H.O.M.E.Y. (Homies Organizing to Empower Mission Youth). Hernandez used the money from the prize to take rival Mission District gang members camping. These youth — and those helped by Youth Together and other organizations funded, aided, and spotlighted by Agape — are "the next 40," Hernandez says, the ones at the forefront of social change for the next 40 years in San Francisco.

Jacqueline Cabasso, this year's recipient of the Enduring Visionary Prize, is executive director of Western States Legal Foundation, which helped form the nation's largest anti-war coalition, US Abolition 2000 and the People's Nonviolent Response Coalition after 9/11.

Eileen Hansen, acting director of Agape, puts it simply: "We fund new, struggling, barely formed groups that can hardly call themselves an organization — and nobody else will take a chance on them," she said. "When you look back at the social justice movement over the past 40 years and all the groups we've helped, you have to wonder where that movement would have been without Agape." **SFBG**

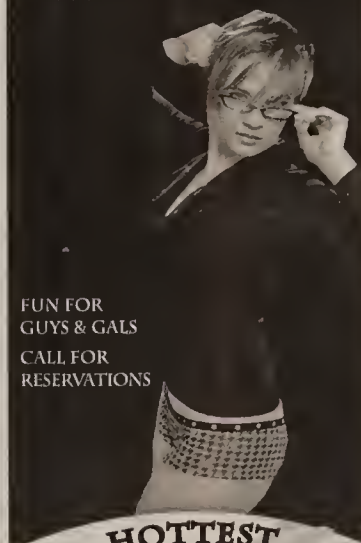
Agape's awards ceremony and anniversary party is Sept. 24, 7 p.m. to 9 p.m. in the Green Room, San Francisco War Memorial, 401 Van Ness. \$50 donation. www.agapepeaceprize.org.

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— from "Sexcipe: Pork ribs with a side of rubber gimp" by Mistress Eve Minax, a professional dominatrix, posted on the Sex SF blog

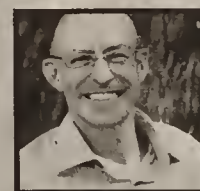
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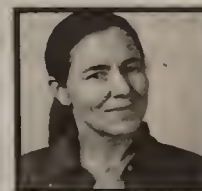
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Crunch time

Lennar and its partners make final push to approve massive development proposal

By Sarah Phelan
sarah@sfbg.com

The proposal by city officials and Lennar Corp. to build more than 10,000 new housing units at Hunters Point Shipyard/Candlestick Point is entering a critical phase, particularly for Bayview-Hunters Point residents who want greater oversight and scrutiny of the project.

Candidates are lining up to replace termed-out District 10 Sup. Sophie Maxwell next year; the project's draft environmental impact report will be released, considered for approval and potentially challenged; and Lennar officials will seek to get the final development agreement with the city signed before Mayor Gavin Newsom leaves office in 2011, or earlier.

The 770-acre redevelopment plan, which the Mayor's Office is touting as a shining example of a public-private partnership, has come under repeated attack from community advocates after Lennar's failures to monitor and control toxic asbestos dust at the shipyard. The crash of the housing market and plunge in the company's stock price also triggered concerns about the project.

And in light of the U.S. Navy's recent decision to dissolve the Hunters Point Shipyard Restoration Advisory Board (RAB), the community is concerned that decisions about radiologically-affected dumps and the shipyard's early transfer from the Navy to the city could occur without important public oversight.

Another aspect of the project — a proposal to build condos on 42 acres of Candlestick Point State Recreation Area — was criticized by the Sierra Club, Arc Ecology, and Friends of Candlestick Park. Lennar argued it was necessary for the project to pencil out and this sale of state land was to be authorized by Senate Bill 792, sponsored by Sen. Mark Leno.

In August, Leno secured the neutrality of the environmental groups and the support of the California Assembly (but not Assembly Member Tom Ammiano, the lone dissenting vote) for an amended version of his bill, arguing that selling 23 acres for \$50 million would spare the rest of Candlestick Point SRA from

being closed by budget cuts. The legislation now awaits Gov. Arnold Schwarzenegger's signature.

Now, with the project's EIR due to be released Sept. 28, people have the chance to register concerns about plans for such a massive development project, which includes condos on the Bayview's only major park and a controversial bridge over Yosemite Slough.

On Sept. 15, community members packed the Board of Supervisors' meeting to demand an investigation into their concerns, which also include the apparent inability of Newsom's African American Out Migration task force to issue its overdue final report about the ongoing exodus of the city's black population, which this project could exacerbate.

Sup. John Avalos told us he is now gathering information on the issue and hopes to schedule Land Use Committee hearings on the shipyard cleanup and Lennar's economic health. "The documentation gives real strength and power to the community's contentions," Avalos said.

He also noted that Maxwell is scheduling a hearing into the dissolution of the RAB, while Sup. Ross Mirkarimi is resurrecting legislation that seeks to put the San Francisco Redevelopment Authority under the control of the Board of Supervisors.

Arc Ecology director Saul Bloom said his group will study the project's EIR to see if it accurately assesses the effects of Lennar's development.

"We are concerned about the impact of truck traffic, the bridge over Yosemite Slough, and whether the transportation plan is going to effectively put the Bayview between three freeways," Bloom said. "But we're going to be even-handed. If the EIR does a good job, we plan to say so."

Jaron Browne of the Bayview advocacy group POWER (People Organized to Win Employment Rights) told the *Guardian* that her group wants the shipyard cleaned up and the community respected.

"This is not just a Bayview issue," Browne said. "The whole city will be affected by the decisions that take place in terms of the future of affordable housing and environmental protection." **SFBG**

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Remaking Market Street

By Steven T. Jones
steve@sfbg.com

GREEN CITY Market Street is a mess that doesn't work well for any of its users. In famously fractious San Francisco, that's something politicians and citizens of all political stripes can agree on — and it's now something that a wide variety of city agencies and interest groups have finally started to work on improving, experiment by experiment.

Mayor Gavin Newsom's Sept. 10 announcement of a series of pilot projects on Market Street — including a plan to divert many automobiles from Market Street that begins Sept. 29, followed by creation of more sidewalk seating areas and art projects in the coming months — drew from work started a year ago by his arch-rival, Sup. Chris Daly, who in turn was furthering plans for an eventually carfree Market Street initiated by former Mayor Willie Brown.

"I'm glad that it's going to get done and we're going to take cars off of Market Street," Daly told the *Guardian* after Newsom's announcement. Newsom presented the changes in grander terms, saying in a prepared statement, "The new and improved Market Street will rival main streets around the world."

Among the streets Newsom cited as an example is Broadway in New York City, "for piloting ways to use streets as open space," according to the Mayor's Office statement. But while many San Franciscans like Broadway's new separated bike lanes and street-level open space, others covet Broadway's flashy electronic signs and billboards, which this November's Proposition D would bring to the mid-Market area.

"The next thing is going to happen whether Prop. D passes or not," said David Addington, the Warfield Theater owner who proposed the measure to allow more commercial signage on Market between Fifth and Seventh streets as a source of revenue to improve mid-Market. "This area could be fantastic."

Indeed, it appears that Market Street is bound for some big changes. And unlike efforts in the past, which involved long studies of ideas that were never implemented, there's a sense of experimentation and immediacy that marks the latest push.

"I'm very excited about the Market Street changes and I think it's good for San Francisco to be in a mode where we give ourselves permission to experiment with our streets," said Gabriel Metcalf, executive director of the San Francisco Planning and Urban Research Association, which is supporting Prop. D and Newsom's Market plans.

"I really appreciate that the city is willing to start things in Market Street in trial phases so we can wade in," said Leah Shahum, executive director of the San Francisco Bicycle Coalition. "Reducing the number of cars on Market Street will definitely be a benefit for those walking and biking, as well as speeding up transit."

Plans call for signs encouraging eastbound motorists on Market to turn right at 10th Street before requiring them to do so at Eighth Street and again at Sixth Street.

The San Francisco Transportation Authority (governed by the Board of Supervisors), which prepared the study on diverting cars from Market Street, was also poised to approve (on Sept. 22, after *Guardian* press time) some complementary measures to "calm the safety zone" on Market Street.

That plan is to create better markings on the street to delineate the spaces used by motorists, pedestrians, and bicyclists, including colored pavement and moving back the points where cars stop at intersections to create safer access to transit stops.

Once the court injunction against bike projects is lifted — for which a hearing is set Nov. 2 — the plan would also create colored "bike boxes" at Market intersections and a buffer zone between the bike lanes and cars between Eighth Street and Van Ness. "It would be the city's first separated bike lane, with very little work," Shahum said.

The Mayor's Office says various city agencies will monitor and evaluate the Market Street pilot projects being implemented over the next year, with full implementation of a designed Market Street coming in 2013 after taking community input.

"We're excited about it. There's a long history of ideas about what to do about Market," said Judson True, spokesperson for the Municipal Transportation Agency, which is guiding the improvements. "This is the start of the next phase on Market Street." **SFBG**

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Jannah owner Yahya Salih (pictured, center right) gracefully merges Iraqi and Californian influences with dishes like vegetarian dolmas (left) at this younger, more casual sibling of Yaya.

GUARDIAN PHOTOS BY RORY MCNAMARA.



Night into day

By Paul Reidinger
paulr@sfbg.com

DINE The brightness of Yahya



Salih's new restaurant, Jannah, belies — or redeems — what went before. Jannah's immediate predecessor was a place called

Gabin, a Korean-inflected karaoke bar that drew some spicy Yelp commentary. Before that, it was Café Daebul, also Korean-influenced, maybe a bit less commentable. Both places were, apparently, on the gloomy, claustrophobic side.

Jannah, by contrast, is all about openness. Huge plate-glass windows look onto the lively Fulton-at-Masonic street scene, while the interior consists of a vast, pillarless dining room embroidered by a bar set off by a half-wall. The main floor is an expanse of wood planks worthy of a basketball court, but the ceiling is a little low, so it would probably have to be Nerf basketball. And BYO hoops.

Salih's other city endeavor, the four-year-old YaYa (on Van Ness at the western edge of Russian Hill), manages to combine Iraqi and Californian influences to impressive effect, and Jannah does much the same thing, at a lower price point, as befits its quasi-college-town location. (USF and its hordes of collegians on budgets is practically across the

street.) All the main courses are \$11, and, as if that weren't enough, the list includes dishes and ingredients you don't often see, including fesenjoon (the chicken dish associated both with Iraq and Iran) and a version of masgouf, the grilled-fish preparation that is one of the gastronomic signatures of Iraq.

Of course, the menu offers plenty of items that will seem familiar, including that trinity of tasty mushes from the Middle East, tabbouleh, hummus, and baba ghanoush — or, as it is spelled at Jannah, *ghnooge*. There's even falafel, but it's not like the falafel we generally see, chickpea fritters the size and shape of golf balls. Instead the batter is worked into a small disk (\$5) and, like a pizza, topped with a tasty Mediterranean mélange of eggplant, roasted red-bell pepper, scallions, red onions, shiitake mushrooms, diced tomatoes, and feta and goat cheeses. The crust, in the best triangle-slice tradition, is sufficiently rigid even at the point to support the toppings without wilting or crumbling, and it's tasty enough to stand on its own. In an odd way, the pie reminded me of the chickpea-flour tort known as a *farinata* in Liguria and a *socca* in the south of France.

Kelecha (\$3) are ravioli-like dough pockets, stuffed here with dates, cardamom, and cinnamon and topped with yogurt that's been coarsened with chopped walnuts and subtly

enriched with Parmesan cheese. The menu lists this dish as a starter, with other salads and dips, but it's also just sweet enough to qualify as a light dessert. The yogurt sauce, in particular, is reminiscent of the cream-cheese frosting often found on carrot cakes.

We did think the variety of pickles (\$3) tended a little too much toward saltiness — especially the cauliflower florets. But the plate (which also included radish, cabbage, peppers, and olives) was a festival of slightly surreal colors worthy of the *Enterprise* cafeteria on the original *Star Trek*, with lime green, bubble-gum red, and electric yellow being well-represented.

The main courses include an array of phyllo-dough preparations that vaguely resemble pot pies: the principal ingredients are sealed in a pastry crust and baked. In the case of kubsee (\$11), the pastry is formed into a squat cylinder, then filled with prawns, scallops, fava beans, chickpeas, and rice. The rather staggering roster of seasonings includes cardamom, cinnamon, cumin, almond, tomato paste, hot pepper, and sun-dried lime, and the whole thing is ringed by a smoky tomato-eggplant purée.

Sun-dried lime, incidentally, is one of those ingredients that's almost unknown in the occidental kitchen and helps give this kind of cooking a lot of its distinctive aura. To get a better idea of its flavor, you can have it as a lightly sweetened drink, a kind of Middle Eastern limeade whose sunset

color won't give you any sort of clue as to what it's made of.

The masgouf (\$11) features a subtly seasoned, butterflied trout — a freshwater fish (often sustainably farmed now) whose pinkish flesh is reminiscent of salmon. The freshwater angle is appropriate here, since Iraqis tend to grill fish taken from the Tigris and Euphrates rivers, and it also lends the final result a certain similarity to gravlax. The rest of the plate consists of a heap of rice, another of tomato-eggplant compote, and a colorful honor guard of cauliflower and broccoli florets and carrot and yellow summer squash coins, all steamed and arranged around the periphery.

For dessert (assuming you don't want the kelecha or had them earlier on), how about kahi (\$5), a pair of fried pastry triangles, like a child's set of military hats from the 18th century, bronzed for posterity? They are stuffed with cardamom whipped cream (which has a cheesy-thick texture, neither pleasant nor unpleasant) and are set afloat on a small red sea of raspberry purée, which is nearly an event in itself. Bright, too. **SFBG**

JANNAH

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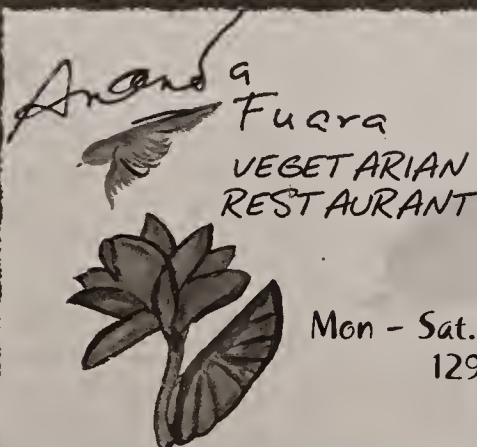
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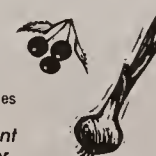
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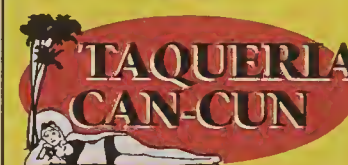
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Sunrise

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS I take back everything I said about Kaiser. Not because the receptionist at the Oakland lab asked if my semen sample was my husband's, and not because not one sperm was seen in said sample (although both these little details did make me smile) ... but because the day after my incendiary diatribe hit the streets, causing widespread rioting or at least a knowing chuckle on the 21 Hayes bus, I got a phone call from an endocrinologist in Martinez.

A Kaiser endocrinologist, mind you.

Who was *not* a buffoon, mind you.

Rather, he spent more than an hour on the phone with me, which is longer talk-time than I had with my previous endocrinologist in four years, total. Whereas my previous n-doc said, and I quote, "Hormone therapy is not rocket science" (which is true, I admit, but still a pretty dumb thing to say while you are getting someone's hormones all screwed up).

The new guy, who had researched my entire Kaiser career before he called, got it all back together, my hormones, my head ... He knew every single thing about my medical past. He asked me questions no one else had ever asked, about my work, my mom, my kids, my opinions. He even asked me what *my* questions were, and when I said what they were, he answered them intelligently, patiently, and in detail, in many cases contradicting what other doctors had told me. An hour plus ... on the phone!

While I was at work!

I'd never had a medical experience like this, where somebody both seems to care and *has the time* to do a thorough job of it. After we talked I got a long e-mail from him, putting it all in writing.

While we were talking, he completely rewrote my hormone regimen, likely adding 13 1/2 years to my life (just a guess). He made sure the new, safer prescription would be ready at the pharmacy of my choice by the next day. (It was!) He figured out the probable cause of my eight-week headache, effectively ending it on the spot. And, as if all that weren't enough, he went ahead and gave me a hysterectomy.

"Excuse me?" I said.

He said he was putting it in the

computer that I'd had a hysterectomy — that way I'd stop getting bugged by computerized notices and nurses about my next Pap smear.

To perform such a delicate operation over the phone seemed above and beyond the call of medicine; it bordered on miraculous. Dazzled by my new favorite doctor's medical prowess, I neglected to mention that I actually *love* it when nurses try to schedule me for a Pap smear, or ask about my period, or if I'm pregnant — stuff like that. But I'm glad I didn't say anything, because in retrospect I would gladly trade those fleeting moments of real-girl-glory for the even gloriousser distinction of having had an over-the-phone hysterectomy.

Who wouldn't want one of those? I mean, Pap smears and periods come and go, but a hysterectomy is forever, even if you have it in a doctor's office or operating room.

But speaking of carne asada, there's the Sunrise Restaurant on 24th Street between Shotwell and Folsom. Judging from its name, and the extensive Latino and Americano breakfast choices on the menu, it's more of a morning place. I went there at sunset, and wished I'd had breakfast for dinner.

The carne asada plate (\$9.95) comes with black beans, rice, and salsa. OK: the steak was tough, and there's nothing you can do about that but shake your head, maybe make a mental note to get something else next time. But: the beans and the rice really really wanted flavor. They didn't taste like much of anything.

There are things you can do about that, one of which is called salsa. But the little tiny tin of what-they-call-salsa was surprisingly shockingly inedibly yucky.

Meaning: there won't be a next time. When even the salsa sucks, you are sitting in an irredeemable restaurant. Or, in other words, ugh.

If it wasn't for good old table top Tapatio, I would have gone away entirely undernourished. As it was, I went away caloried, but not much else. No nice taste in my mouth. No plan of ever returning. No good stories to tell. **SFBG**

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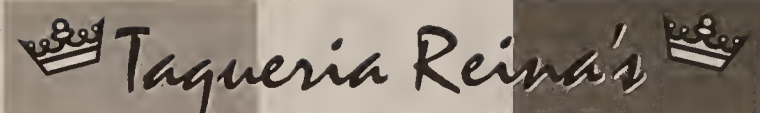
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I'M NOT FASCINATING — THE MOVIE
Upon its release, the SF Bay Guardian had this to say: "Move over Magical Mystery Tour, take a seat Tommy. San Francisco's lanky Boyfriends and Danny Plotnick have topped the semfictional rock-drama genre with their epic I'm Not Fascinating The Movie! A weirdly beautiful spectacle of self-defeat. An instant classic." Fascinating, shot in glorious Kodachrome Super 8, was one of the last epic super 8 sound films to be made. Shortly after its release, Kodak discontinued sound super 8 film. Though no connection between these two events was ever established, one can't help to wonder. Since being roundly ignored in their 90s heyday, The lckys have posthumously gone on to be considered a seminal act in the no-fi, panic movement, and a career-spanning double cd retrospective, A Love Obscene, was released earlier this decade.

Also on the docket will be:

- Plotnick's ode to 80s counterculture, Out Of Print
- A blistering super 8 sound film of the mighty Dream Syndicate performing That's What You Always Say
- Burl Ives taking a gospel turn
- Les Paul and Mary Ford performing several songs, as well as providing BBQ tips.
- Natlija Vekic and Christian Bruno's music video for local darlings Ramon & Jessica
- Plus several awesome country & western and juke joint performances beyond, he leans on memories of his father, Elvis Presley, Jesus, and Norma Jean.

magicbusmovienight.blogspot.com

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WEDNESDAY SEPT. 23

DANCE

Mary F. Scaroni and Jess Curtis: *The Symmetry Project Study #19: solo medi(t)ations/intersections*

You know you're doing something right when Fox News goes ballistic complaining about you. Such is the case with Jess Curtis, who recently found himself on the receiving end of hyperbolic fact-deprived porn panic protestations by bug-eyed Glenn Beck and face-lift friend Greta Von Susteren. Those who know anything about Bay Area dance and performance know that Curtis has been a major creative force — as a choreographer and performer — long before fussbudgets got hot under the collar about government moneys better spent on killing people, I guess. This collaboration between Curtis and Scaroni includes nudity. Heavens no! **(Johnny Ray Huston)**

6–10 p.m., \$5
Intersection for the Arts
446 Valencia, SF
(415) 626-2787
www.theintersection.org

FILM

Taxi Driver and After Hours
Thirty-three years after *Taxi Driver* (1976) first left its oily puddle of putrefied violence,

Travis Bickle still stalks the imagination — here he is again batting leadoff for a weeks' worth of Scorsese movies at the Castro Theater. There's plenty that doesn't work in the film: the political subplot is dead weight, and scriptwriter Paul Schrader's Bresson complex can be overly solemn, especially when lacquered on such fawning gun worship. But these failings do nothing to dispel the wobbly sensation of Robert DeNiro's terrifically uneven performance, the smears of long-extinguished New York neon, the misanthropic street jabber and the coiled seduction of Bernard Herrmann's score. **(Max Goldberg)**

Double feature: 2:45 and 7 p.m.; \$7.50–\$10
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

EVENT

Edible Expeditions

Not just for the usual coterie of botany enthusiasts, the Edible Expeditions at the Conservatory of Flowers at the northeast corner of Golden Gate Park offer curious pedestrians an odd array of edible and ornamental blooms in a Taj Mahal-like greenhouse dome framed by palms. Did you know that cinnamon comes from a type of bark of

the *Cinnamomum Zeylanicum*, a relative of the common bay tree? Or that vanilla beans grow out of an orchid vine? A visit to Buddha's Hand educates you on how a deformed lemon is used for medicinal purposes in desserts. But not all of these arresting specimens are meant to be ingested or, er, imbibed. The ornamental pink banana flaunts wild colors, but it's just for show. **(Jana Hsu)**

\$1.50–\$5 (free for children 4 and under)
John F. Kennedy Drive
Golden Gate Park, SF
(415) 831-2090
www.conservatoryofflowers.org

LIT

A Bomb in Every Issue Book Party

For 13 years at least, the *Ramparts* we read was so gallantly blazing — with the type of muckraking brio that pisses off Americans because it makes them think. Peter Richardson's new book *A Bomb in Every Issue: How the Short Unruly Life of Ramparts Magazine Changed America* (247 Pages, New Press, \$24.95) digs into the muck once more, finding a Catholic quarterly publication that gave JFK assassination theories a first forum, and published the prison diaries of Eldridge Cleaver. Think again, and cel-

ebate. **(Johnny Ray Huston)**

7 p.m., free
Veusvio
255 Columbus, SF
www.citylights.com

THURSDAY SEPT. 24

FILM

Film Ist, a girl & a gun

San Francisco loves reusable film and films. We're home to the late Bruce Conner's trail-blazing altered images, Craig Baldwin's amazing and ambitious celluloid graft epics, the enormous Prelinger Library of film, and we even have a festival devoted specifically to found footage. So Gustav Deutsch — some of whose works are distributed by Canyon Cinema — should find an audience here. Known as a master of found footage film, Deutsch digs through 10 film archives in Europe and 120 films from the Kinsey Institute in his latest effort, a five part mega-montage journey that includes Indonesian volcanoes, war documentation, and many men and women. **(Huston)**

7:30 p.m. (also Sun/27, 2 p.m.)
Verba Buena Center for the Arts
Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

FRIDAY SEPT. 25

VISUAL ART

Art at the Dump: David Hevel and James Sansing

In the name of recycling and conservation, San Francisco Recycling & Disposal, Inc. — a.k.a. the SF Dump — hosts an artist in residence program wherein two local artists are allowed unfettered 24-hour access to comb through 44 acres of junk. This time around it's up to artists David Hevel and James Sansing to turn San Francisco's unwanted flotsam into poignant reminders of our roles in and connections to the natural world. Hevel utilizes farce, with sculptural works that poke and prod at American consumer and celebrity culture via taxidermy dressed in disastrously decadent drag. Sansing takes a more sober approach, creating ephemerally fragile cement and plant constructions that speak to the bleeding interchange between man and nature. Both artists are likely to show only the most outrageous and significant rubbish available. I hope some of my throwaways make it into the show — or would that make me guilty? **(Spencer Young)**

5–9 p.m. (also Sat/26, 1–5 p.m.), free
SF Recycling & Disposal, Inc.
503 Tunnel, SF

(415) 330 1400
www.sfrecycling.com

EVENT

Pop-Up Magazine #2

A live-on-stage magazine is a fine idea, and the folks behind Pop-Up bring together a strong array of contributors for its second issue. The lineup includes filmmaker Steven Okazaki and Jeff Chang, who since his days contributing terrific music essays for the *Guardian* has moved on to write 2005's acclaimed, award-winning hip-hop history *Can't Stop Won't Stop* and edit other publications. Pop-Up has chosen an ideal venue in Brava, which is bringing it in terms of vital events at the moment. **(Huston)**

7:30 p.m., \$15
Brava Theater Center
2781 24th St., SF
(415) 641-7657
www.popupmagazine.com

SATURDAY SEPT. 26

MUSIC

Hope Sandoval and the Warm Intentions

Best known for her work as the lead singer of Mazzy Star, whose 1993 hit "Fade Into You" propelled the group to mainstream success, Hope Sandoval has continued to record and perform over

Both artists are likely to show only the most outrageous and significant rubbish available.



(1) production photo from *The Symmetry Project* (see Wed/23); (2) still from *Film Ist, a girl & a gun* (See Thurs/24); (3) David Byrne (see Tues/29); (4) Robert DeNiro as Travis Bickle in *Taxi Driver* (see Wed/23); (5) Hope Sandoval (see Sat/26); Chitresh Das Dance Company (see Sat/26)

SYMMETRY PROJECT PHOTO BY SVEN HAGOLANI

the years with her other band, the Warm Intentions, who are releasing an album, *Through The Devil Softly* (Network Records) this month. Sandoval's sound has not strayed far from the sonic template she forged with the dormant Mazzy Star, which is a good thing for fans of her languorously lovely vocals and lyrics sung over sparse, haunting arrangements. (Sean McCourt)

With Brightblack Morning Light, Dirt Blue Gene 9 p.m., \$26.50
The Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

DANCE

Chitresh Das Dance Company:
Sita Haran

It probably would take a tsunami to slow down Pandit Chitresh Das, the Kathak master, who for the last 30 years has brought us closer to an understanding of the rhythmic intricacies in this North Indian dance form. Now, in addition to being a star dancer, director, musician, choreographer, and teacher, he has taken to composing. Contrary to the Indian tradition of musical improvisation, Das wrote a score for his newest work, *Sita Haran*. This tale of conjugal love, patient endurance, and a lot of robust fighting —

all performed by women dancers — may remind Western eyes of the *Odyssey* but it is based on the most popular excerpt of India's great epic, the much older *Ramayana*. (Rita Felciano)

2 and 8 p.m.
(also Sun/27, 6 p.m.), \$25-\$55
Cowell Theater
Fort Mason Center, SF
(415) 345-7575
www.kathak.org

EVENT/VISUAL ART

YBCA Live: Xu Tan Keywords School Classes

In *The Interpretation of Dreams*, Freud treats words as material objects in order to unlock their hidden, self-contained meanings and make structural connections between events, desires, and fears. The artist Xu Tan follows suit by extrapolating words from the vocabularies of Chinese people "based on meaning (social values), frequency (repetition), sensitivity (political), and popularity (trendiness)" in an effort to connect some serious dots in China's collective social consciousness. *Keywords School* offers classes with Xu. You're invited to offer some keywords of your own and cross or dot some i's. (Young)

2 p.m. (continues Thurs. and Sat. through Oct. 24)
free (RSVP to radams@ybca.org)

Yerba Buena Center for the Arts
701 Mission, SF
(415) 978 2700
www.ybca.org

EVENT/FASHION

Summerland

A shout-out to the girls of Mint Mall (www.myspace.com/mintmall), whose thrifting skills are powerful, and whose dual sense of style is matched by a sense of humor. I'm not sure if they're taking part in Summerland, a gathering of 70 local designers that's going to turn an open space near the original Mint Mall headquarters into a one-day fashion nexus. But I do know SF fashion is mint-y fresh at the moment, and this gathering — with music and drinks also part of the festivities — should be helpful for freaking one's closet. (Huston)

11 a.m.-5 p.m.
Mint Plaza
Jesse and Mint, SF
(415) 625-8880
www.mezzaninesf.com

SUNDAY SEPT. 27

MUSIC

Wye Oak

Wye Oak is a Baltimore boy/girl duo with chemistry to burn. *If Children* (self-released), was a promising debut, establishing their pow-

ers of sublime guitar wash and leafy dynamics, but *The Knot* (Merge), released this summer, has "breakthrough" tattooed all over it. As the name suggests, *The Knot* is concerned with what can happen, for better or worse, when two segments are woven tightly together. "For Prayer," for instance, isn't exactly a summer jam. The emotional timbre is suited to what it may have felt like 200 yards off the coast of Normandy on D-Day. But when Jenn Wasner implores, "Baby, what's all this about?" in the 16th bar of this bellicose waltz, it is enough to make you wish you were right there in a boat gulping bitter tea. (Nathan Baker)

With Blitztrapper
8 p.m., \$16
The Independent
628 Divisadero, SF
www.independentsf.com

TUESDAY SEPT. 29

LIT

Tao Lin

Like Xanax and vegan cookies? Then Tao Lin may be your new favorite lit boy. Perhaps the most "successful" writer to come out of Generation Zzz, Lin specializes in stories and poems that explore the ennui of a postmodern urban culture. His characters spend

their days gmail chatting, masturbating, eating vegan treats, and shoplifting. Speech marks are used to convey emotion, implying a heavy amount of passivity mixed with hyper-awareness. The sugar rush of sincerity is diluted with apathy. Lin's latest release, *Shoplifting From American Apparel* (112 pages, Melville House, \$13), is a novella that follows the life of Sam, a writer living in Manhattan who does, in fact, shoplift from American Apparel. Lin describes the book as, "two parts shopping arrest, five parts vague relationship issues." If you're feeling existentially clever, stop by the Amnesia Bar to catch Lin on his *Shoplifting* tour. He'll be joined by Stephen Elliot, author of *The Adderall Diaries*, and others. (Lorian Long)

7:00 p.m., free
Amnesia Bar
853 Valencia, SF.
(415) 970-0012
www.amnesiathebar.com

EVENT

"Bike Advocacy and the Urban Environment" with David Byrne

"A bike is the world's most-used form of transportation" David Byrne solemnly declares in the introduction to *Bicycle Diaries* (Viking Adult, 320 pages, \$25.95) Sure, but what kind of bike? In Byrne's case, it's the folding bike — the only

bike you can cram into the ridiculous space constraints required by airlines. Regular bikes — that is, bikes that don't double as contortionists — attract big fees. So why don't most bicyclists who travel have folding bikes? Well, because they look like circus bikes. Their tiny wheels and ill-proportioned frames make anyone riding them a double-jointed monkey. Like the unicycle, they're terribly unsexy. Still, if aesthetics and hitting on fellow cyclists aren't requirements, then spending a night with Byrne might convince you to forgo rim size and appreciate the politics and pleasure wrapped up in bicycle. (Young)

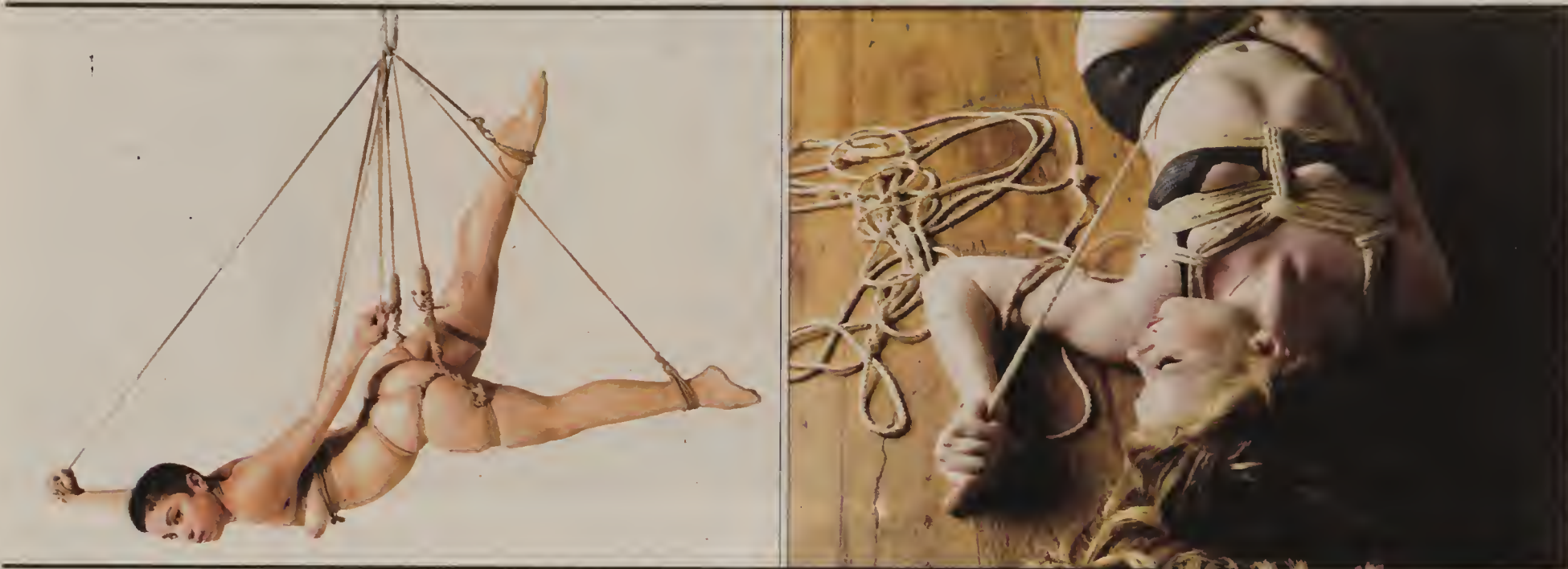
8 p.m., \$20
Herbst Theatre
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www.cityarts.net

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

"Ouch?" Nah. For rope artists Fivestar and Madison Young, the response to feeling tight restraints on supple flesh is more like "yum."

GUARDIAN PHOTOS BY PAT MAZZERA



Of human bondage

SF's women of BDSM

By Juliette Tang
ars&culture@sfbg.com

SEX San Francisco is the America's capital of kink.



Consider Sunday's Folsom Street Fair (www.folsomstreetfair.com) as a flagship holiday and the

Armory, occupied by Kink.com, as a kind of sexual City Hall, and there's little dispute.

But it may seem peculiar for a city so committed to gender and sexual equality to be the patron city of BDSM: a complicated acronym that stands for bondage and discipline (BD), domination and submission (D/s), sadism and masochism (SM). In crude terms, BDSM relationships are marked by deliberate and sometimes extreme inequality, where a submissive party voluntarily forfeits partial or complete physical, psychological, and emotional control to a dominant one. Although "switching" does occur, D/s — the Dominant (capital D) and submissive power dichotomy — may seem to be everything our traditional concept

of liberal empowerment and classical feminism rail against.

But while it might be difficult for some to grasp, BDSM — which includes a broad spectrum of sexual acts including (but not limited to) bondage, corporal punishment, electrostimulation, piercing, branding, suspension, golden showers, and asphyxiation, as well as general play relationships like age play, pet play, medical play, and cross-dressing — is controlled by a strict code of behavior referred to as "SSC," or "safe, sane, and consensual." San Francisco even has its own BDSM nonprofit, the Society of Janus, which was founded in 1974 to promote safe adult power exchange.

And unlike that other U.S. capital, Washington, D.C., where women are systemically outnumbered in the decision-making process, in San Francisco's kinky community, strong and sexually empowered women are well represented — if not always well understood.

Women in BDSM, unfair as it seems, often receive some of the harshest criticism from a varied opposition. D/s women frequently

find their lifestyles attacked by religious groups, academics, psychologists, and sexual conservatives, as well as much of the midsection of the United States. Whether stigmatized as self-loathing antifeminists or insatiable man-eating jezebels — or dismissed as insane — much misinformation has been spread about women (gendered, self-identified) who operate within the community.

However, the strong, independent-minded D/s women of San Francisco will have the vanilla (their term for those who do not engage in BDSM activities) know that BDSM is not what you think. Indeed, *BDSM: It's Not What You Think!* premiered last year at the Frameline Film Festival. Frameline, the longest-running film festival dedicated to LGBT programming, featured a cast of prominent figures in the San Francisco leather community, many of them women.

For the women of bondage in our city, many of whom maintain 24/7 D/s relationships, BDSM is considered a liberating force. The following profiles are shout-outs to just some of these women, each representing a different facet within the BDSM spectrum. Most have participated in the community for more than a decade — and all really, really love what they do.

In San Francisco, the old Rousseauian adage "Man is born free, but everywhere he is in chains," could easily be rephrased as: "Woman is born free, and everywhere she uses chains to get off".

MADISON YOUNG, THE INGÉNU

Madison Young refers to herself as the "kinky girl next door." With blue eyes, strawberry blonde hair, and a translucent, Kidmanesque complexion, Young is one of the most recognizable performers in the adult entertainment industry, though perhaps more recognizable to those who enjoy inflicting pain on women tied with rope.

"I found a Kink.com posting on Craigslist," Young says. "I had been involved in kinky sex before then, and was really into things like fisting and golden showers and light bondage. But I had never really done flogging or anything around rope bondage. Peter [Ackworth] was the first person who ever tied me up, and I fell in love with it instantly." Since then, she's become famous, adored by fans for her raw, honest performances and for her incredible toughness.

And Young is really, really tough. Run a simple Google Image search and you'll find photos of

her subjected to things that would make a Navy Seal weep — like being suspended from one elbow by a single rope strung from the ceiling, with her legs pulled apart as far as legs can go. Young is one of the few working models who can withstand what is known as a "category five suspension," bondage positions so grueling they can only be endured for mere seconds. "I have a really high pain tolerance," she says. On a scale of 1 to 10? "Out of the models that exist, I'm a 10."

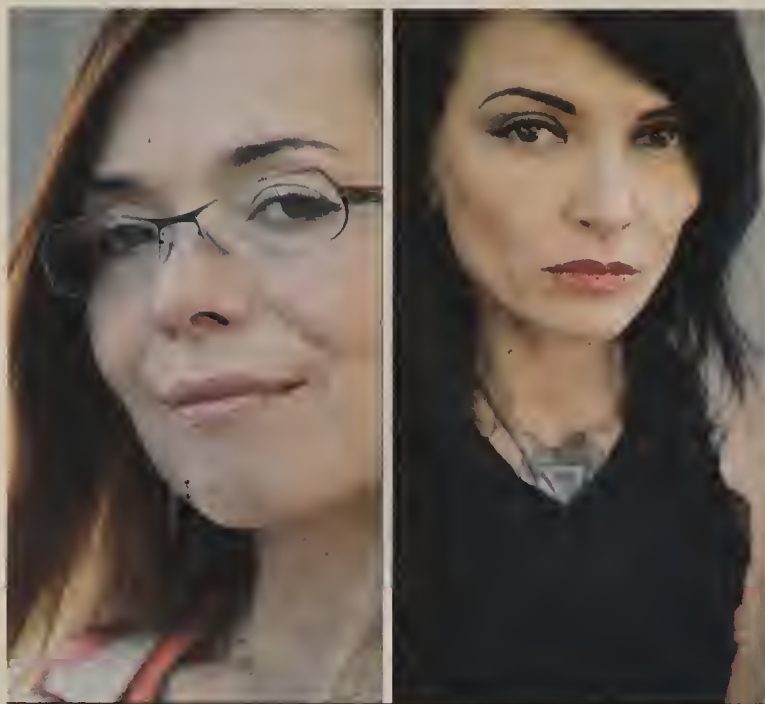
A self-identified masochist, Young's interest in bondage is uniquely centered around rope. "I'm not really into metal restraints, scarves, zip ties, or anything like that. It has to be rope."

Young is also among a small but growing number of women who are writing, directing, and producing porn, and runs her own production house called Madison Young Productions. She also finds time to run Femina Potens, a female-focused art gallery located in the Castro.

www.madisonbound.com;
www.feminapotens.com

MIDORI, THE SENSAI

Midori, the artist formerly known as Fetish Diva Midori, is adamantly opposed to being portrayed exclusively within the confines of



Midori's (left) subs stay put with her special brand of "rope bondage dojo," while traveling domme Simone Kross (right) takes whips, chains, and D-rings to clients nationwide.

GUARDIAN PHOTOS BY CONSTANCE SMITH

BDSM. "A lot of people, sure, see my bondage stuff. But that's just one of many, many things that I do."

That may be so, but all the same, you can't talk about San Francisco's women of bondage without including a legend like Midori. While she might claim "I don't distinguish S-M, because it's just all sexuality," she is a huge personality, respected sex-educator, and popular author in the realm of BDSM. Her sought-after bondage workshops include weekend-long intensives on "rope bondage dojo," a type of bondage she developed and trademarked.

For Midori, growing up in Japan has had an enormous impact on her work, and her heritage manifests itself not only her rope bondage specialty in but also in her academic interests. She published a collection of S-M stories titled *Master Han's Daughter* based in a Tokyo of the future and developed a course on contemporary sex culture in Japan. She also has written instructional books like *The Seductive Art of Japanese Bondage* and *Wild Side: The Book of Kink* and taught sex education courses all over the world.

Although stunning, this one-time fetish model and former professional dominatrix is wary of her status as a sex symbol. "If people appreciate my writing and enjoy my classes and get something out of it, and dig my work because of my art and my activism and stuff that I do, hey, that's great. I think I'm,

like, way past the age of being the pretty something, because after all I'm well in my 40s. There are certain people in my private life, well, I hope they think I'm sexy. But beyond that, I hope people appreciate my work because of its content." www.planetmidori.com; www.ropedojodojo.com

SIMONE KROSS, THE ROLLING STONE

The perceived life of a traveling dominatrix is alluring: exotic getaways, extravagant dinners, five-star hotels transformed into makeshift dungeons. But the reality is not easy.

Says Simone Kross, a traveling pro-domme: "The perception is maybe that I am wealthy and I have clients flying me around and it's really exotic and glamorous. It's really not. It's hard work, and I pay my own way. The clients and sessions help me fund getting from one place to the next, but it's not as glamorous as it may seem. At least not for me."

Kross has no illusions about her frequently grueling work. While working out of hotels, she runs her advertising on Eros Guide, a large online erotic service listing. "I can get busy to the point where I might not see the outside of a hotel room for three or four days. After I finish my sessions I can be pretty tired, order room service, and go to bed. I could be doing sessions from one in the afternoon until 10 at night."

An added stress is traveling with heavy gear. "The biggest CONTINUES ON PAGE 22 »

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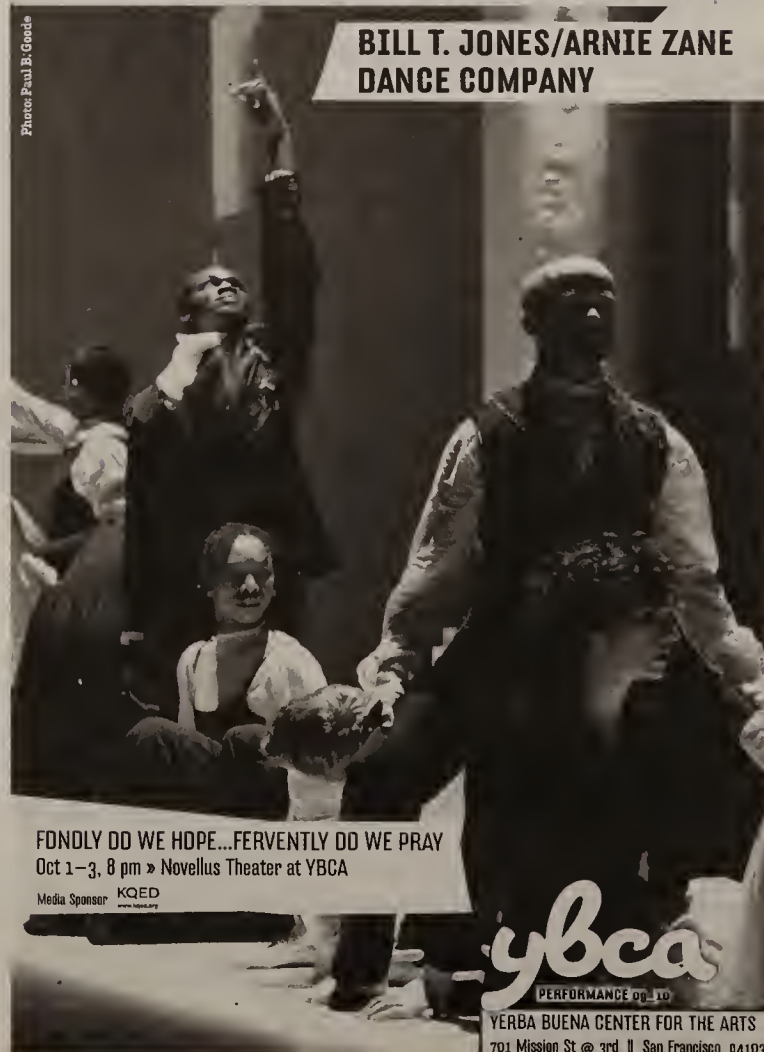


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GUARDIAN



Natasha Strange (left) channels Marie Antoinette, while Val Langmuir of the Exiles (right) teaches about hard core play, both without the pesky risk of death.

GUARDIAN PHOTOS BY CONSTANCE SMITH

BDSM CONT.

problem is weight requirements, because you have to keep it under 50 pounds," she says. What could be so heavy? "You'd be surprised," she says. "Leather and metal, D-rings, rope, whips. I don't even use half the gear I pack, but you never know what someone requires for a scene. The shoes also tend to weigh quite a bit."

Explaining a suitcase full of floggers, rope, gags, whips, and harnesses to airport security might seem awkward, but Simone says "they have checked my bags because they are a little heavier, but no one has given me any problems."

You can see Kross, a gorgeous brunette with cheekbones that appear perfectly convex from every angle, in action on Men in Pain, a chapter of Kink.com. www.simonekross.com

NATASHA STRANGE, THE PRINCESSA

Now that the age of feudalism has passed, not many women can admit to having a coterie of ladies-in-waiting, so Natasha Strange's "pink posse" — cross-dressing clients who have offered their services to her — is quite the blast from the past. And their title is not in name only: these ladies (or "sissy boys") actually do wait on Natasha.

For instance, Sissie Sandra's responsibilities include walking Strange's dog and running errands, duties that Sandra faithfully blogs about on a site called "Sandra in

Waiting." Who knew moving someone's car to avoid a street-cleaning ticket could be so erotic?

To her ladies-in-waiting, Strange is "the Princessa": a draconian ruler (they wouldn't have it any other way) whose Marie Antoinette-esque whims become the word of law. With her wide blue eyes and long wavy hair, she resembles a cupcake Glinda the Good Witch, and it's not hard to see why her pink-clad sissies have grown attached over the years.

Strange lives a charmed life. Her career began at Fantasy Makers, a fetish house in Oakland, when she was 25. Through her relationships with dedicated clients, her talents as a mistress, and sheer luck, she has fallen into a life many young dominatrices can only dream of.

She doesn't take that luck for granted. "I have been really, really lucky to establish myself with a clientele that is really devoted to me," she says. "I don't have to go out and hustle nearly as much as I did when I started out, even in this economy."

While she isn't taking new clients, Strange hasn't retired as a dominatrix just yet.

"I don't think good dommes really retire. They sort of fade away. They take their favorite clients and they go. That's probably what I'm starting to do. I haven't advertised anywhere in two years. I've taken 90 percent of my website down. But I still have my tight-knit little group of subbies and sissies." www.kittenwithawhip.com;

sandrainwaiting.blogspot.com

VAL LANGMUIR, THE ACTIVIST

If you're not living a BDSM lifestyle, it's unlikely that you've heard of the Exiles and the sizable contribution they have made to the San Francisco BDSM scene.

This group, an educational organization (for women) that teaches safe BDSM (between women), had several lives before becoming the organization it is today. Says Val Langmuir, co-coordinator, "The Outcasts was the name of the former group. It originated in 1984 and ceased to exist in 1997. The Exiles was founded in 1997 by former Outcasts and immediately held its first program: Guns, Knives, and Choking, Oh My."

While it appears as if these women enjoy flirting with death, hardcore BDSM is the reason the Exiles exist in the first place: they want to make sure women know how to engage in it and survive. Their classes have included controversial topics like "Brutal Affection: Punching, Kicking, Slapping, and Sex," "The Art of Hazardous Age Play," and a program educating attendees on breath play, or what Langmuir describes as "how not to kill yourself when engaging in erotic asphyxiation." Langmuir moved to San Francisco 12 years ago from London, where she protested the horrifying Spanner Operation in 1990 that saw 16 Manchester gay men arrested and thrown in jail for

CONTINUES ON PAGE 25 >>

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Selina Raven (left), Catholic school girl gone wild, and Eve Minax (right), queen of diapering and medical play, both got their start as BDSM apprentices.

GUARDIAN PHOTOS BY CONSTANCE SMITH

BDSM CONT>>

participating in BDSM. Since then, Langmuir has been dedicated to advocating the right to participate in BDSM.

She has been involved with the Exiles since its inception. "We have meetings in the Women's Building the third Friday of every month. Usually at each meeting, I'll see at least one new face."

www.theexiles.org

**SELINA RAVEN,
THE MRS. ROBINSON**

A former Catholic schoolgirl who attributes her sadistic tendencies to "all of those Sunday mornings spent contemplating the bloody figure of Christ," Raven began her pro-domme career in a structured, hierarchical way: she apprenticed. "There aren't a lot of other women who are practicing BDSM as professionals who went through the process of apprenticing themselves to an older mistress. There's only one other woman in SF right now, Eve Minax, who has actually done things in a more traditional manner."

Now Raven is not only one of the most established mistresses in San Francisco (and a 2007 *Guardian* Best of the Bay winner), but something of a mentor to up-and-coming dommes. Perhaps it's because Raven benefited personally from the tutelage of an older mistress, Sybil Holiday, that she "always resolved to be a friendly face in the community, in being

that person who I wish was around when I was 18: a little wicked but armed with good information and good experiences. That's why I see myself as Mrs. Robinson."

A popular guest lecturer at UC Berkeley and sex educator at the Academy of SM Arts, an organization based in Menlo Park with workshops around the Bay Area, Raven is a happily-settled Oaklander with a supportive leather family. "I have my slave, and I have my former apprentice. And her boy lives with us too. I do not lack for love and companionship, but it's not in the traditional hetero-normative form."

www.selinaraven.com

EVE MINAX, THE DISPLACED QUEEN

"I love diapering," says Eve Minax. "Age-play is a huge force in my life."

AB/DL, which stands for adult baby/diaper-lover, is a paraphilia most people tend to find either comical or disturbing. Minax disagrees. "Diapering in and of itself isn't about age play as much as it is about getting somebody into a primal state — that baby state, that place before you're actually living, thinking, feeling, in civilization."

In terms of maternal figures, Minax — who is six feet tall in heels, with short spikes of orangey-red hair and a fluty, theatrical voice — looks more Auntie Mame than Mommy Dearest. That is, if Auntie Mame looked like she could flog you into an intensive care unit. (In fact, the first time I met Minax in

person, her right wrist was in a cast. She sprained it while flogging a client too enthusiastically.)

And speaking of intensive care, Minax is known as much for her medical play as she is for age play — in case you're on the market for a rectal exam.

After eight years of working in San Francisco and living in Chicago, Minax finally made the decision to make Oakland her home base last year, much to her own chagrin. "I come from Chicago. I've lived in Paris. I've lived in Melbourne. But San Francisco is the mecca for alternative sexuality. All everyone ever talked about was San Francisco! It was almost like having a religious experience. I wanted to wait until I was about to retire, but then finally I was like: fuck it, I'll just move here."

Minax's current projects writing a cookbook of "food and BDSM pairings", such as "pork ribs with a side of rubber gimp".
www.mistressminax.com

Editor's note: This list is by no means exhaustive. There are an impressive number of women making an impact on San Francisco's BDSM scene. In particular, we'd also like to give a nod to Cleo Dubois, Sybil Holiday, Madame Butterfly, Luncida Archer, Mistress Morgana, Fivestar, Maitres Madeline, Janet Hardy, Hollie Stevens, and Princess Donna. SFBG

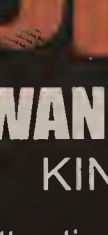
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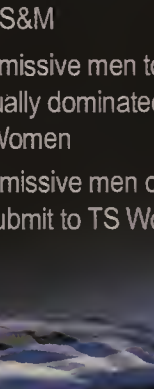
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Creamin' for comics

Get your pencils out for the best graphic porn

By Justin Hall
culture@sfbg.com

SEX Erotic comics are a special breed of porn. Unlike prose, they can show as well as describe. Unlike photos, they're narrative. Unlike film, they have a limitless special effects budget. Comics are capable of everything from gritty, realistic detail to "yowza!" flights of fancy — perfect for the demands of erotica.

And yet good erotic comics seem in short supply. Despite a venerable history that stretches from the Tijuana Bibles of the 1920s to the wild antics of the underground comix movement in the '60s and '70s, porn comics have languished of late. Alternative and independent comics have been trending more toward asexual-ity. And gay male erotic cartoonists are only now struggling out of the shadow of Tom of Finland, whose comics of square-jawed, fascist-reminiscent leathermen and bikers have dominated gay erotic art in the same way that Tolkien's imagination bound and gagged fantasy writers for generations.

Once you start digging, however, it's remarkable the gems you can find. The fact that comics are so marginalized creates a kind of purity to the art form. Cartoonists aren't motivated by fame and fortune, but rather by their passion for their stories and their art. The same is doubly true for erotic cartoonists, whose work is often an evolution of the naughty pictures they drew compulsively while growing up.

Here are a few of the most unusual, hot, and fun recent erotic comics collections to get your juices flowing.

BEST EROTIC COMICS 2009

Greta Christina, Editor

(Last Gasp)

www.lastgasp.com

A man stimulates the orifice of a bound mermaid with a twig, an infertile professor convinces a student to impregnate his wife, a dominatrix hires a gay masseur to fuck her boyfriend, a sadistic dom pisses all over her girlfriend, King Kong and Godzilla have hot sex in the ruins of Tokyo.

Best Erotic Comics, an annual collection of the best and brightest of

kinky comics, is yet another reason to be proud of our sexy Bay Area, published as it is by legendary, local institution Last Gasp. Editor Greta Christina has assembled an impressive collection of literary smut comics that run the full gamut of sexual interests, from octopus sex to airplane sex. It's especially refreshing to see straight porn side by side with gay and lesbian imagery — it allows the reader to understand sexuality as a spectrum of possibilities, and to see how hot the fantasies of others can be.

PRIDE

Gengoroh Tagame

(G-Project, 2007)

www.tagame.org

Odd as it may seem, the best bear comics porn in the world is coming out of Japan, a country with a noticeable lack of big, hairy men. Clearly the exotic has its erotic charms. Unlike yaoi — the popular manga genre in which female cartoonists create stories of gay male romance and sex for an audience of girls and women — bara is gay manga created by actual gay male creators and usually does not feature the yaoi breed of androgynous boys with big eyes and floppy hairdos, but rather burly, hypermasculine men.

No one is better at portraying these than Gengoroh Tagame, arguably the world's greatest, living erotic cartoonist. His universe is populated with the hottest muscle bears outside of the Lone Star's patio during Folsom Street Fair weekend, and they have a tendency to be tied up, humiliated, and fucked senseless. Pride is a recent trilogy of books from the master, detailing the gradual transformation of a cocky, hirsute hunk into an obedient slave by a buff, bearded professor. The books are full of all sorts of S-M shenanigans, with our hero being put through the paces, from extreme bondage and piercings to fistings and scat play. Tagame has yet to be translated into English, but he's such an accomplished cartoonist that his work can still be thoroughly enjoyed.

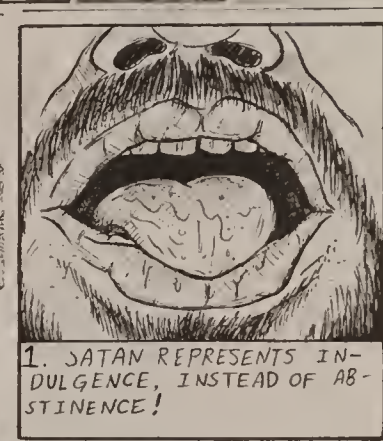
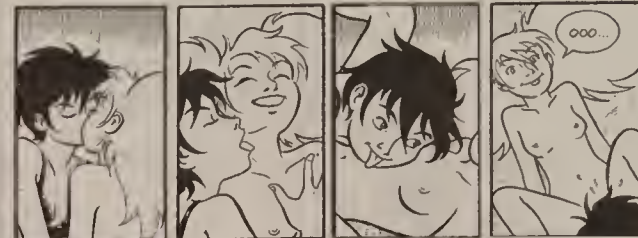
SMALL FAVORS

Colleen Coover

(Eros Comix, 2002)

www.eroscomix.com

While lesbian imagery exists in various straight publications, there is an unfortunate dearth of true lesbian



It's a wild world under the covers. Clockwise from top left: The hard work of graphic artists Gengoroh Tagame, Colleen Coover, BiL Sherman, and Bradley Rader fills us in.

erotic comics. Colleen Coover's *Small Favors* is a notable exception. Coover is an excellent cartoonist and clearly has a great time illustrating her two heroines, Annie and Nibbil, having wild, fun, and juicy sex.

Annie is accused of masturbating too much by her own conscience and is assigned a finger-tall guardian to stop her from getting jiggy with it too often. Fortunately, this tiny watcher winds up being a nympho herself, and jumps Annie at her first opportunity, leading to comics' best introduction line ever: "Ummm ... Hi, Annie! My name's Nibbil! Gosh, I hope you don't mind me fucking myself on your nipple!"

WANKY COMICS

BiL Sherman

(Self-published)

www.wankycomics.com

Occasionally you'll stumble across some underground, barely-distributed mini-comic, put together by the creator with a photocopier and a stapler, that will take your breath away. BiL Sherman's *Wanky Comics* is bizarrely brilliant, completely original, and about as underground as you can get.

While the subject matter of the stories in *WC* ranges wildly from horny unicorns and space-age sex clones to an inexplicably naked superhero and his quest for love, Sherman has a distinctive style that unifies the series. He draws like a 13-year-old with OCD and a hard-on, filling his pages with burly, hairy men. Each chest hair is lovingly and obsessively drawn, and the faces are rugged and expressive.

Sherman is unafraid to get both

funny and surreal, a refreshing trait in porn comics. The "Mike Thorn and the Nine Satanic Statements," episode, for example, is a blow-by-blow illustration of a scene on a porn set, while the text underneath the images is taken directly from Anton Levey's *Satanic Bible*, creating a strangely disconnected, campy, yet beautiful juxtaposition.

BIRDLAND

Gilbert Hernandez

(Eros Comix, 1992)

www.eroscomix.com

Hernandez is one of the creators, along with brothers Jaime and Mario, of *Love and Rockets*, arguably the single greatest American comic book. Rarely does such a world-class, literary cartoonist turn his talents to porn. Luckily, however, the highly prolific Hernandez created *Birdland*, a voyeuristic foray into the lives of strippers, bodybuilders, and horny aliens — and one of the classics of erotic comics.

Birdland introduces characters such as Fritz, the large-breasted, brainy psychiatrist with a lisp and a passion for guns, which Hernandez later incorporated into *L&R*. But while *L&R* certainly never shies away from sexual material, *Birdland* is unabashedly erotica, with copious cum shots filling the pages.

Though Hernandez identifies as straight, *Birdland* is in many ways pansexual erotica, with every type of coupling depicted. The final scene, in which the characters have a giant orgy in a spaceship, is one of the most oddly liberating and transcendent sex sequences ever conceived. After reading it, anything seems possible. **SFBG**

A GUIDE TO PORN CARTOONISTS AT THIS YEAR'S FOLSOM STREET FAIR

The Folsom Street Fair on Sun/27 is all about community, and one of the ways it demonstrates this is by donating a block of booth space to queer erotic artists, many cartoonists. This year's little section of the Fair, at 11th Street and Folsom, is very exciting. Here's some highlights:

Chuck Connor and Sean Platter: the duo's *Demonic Sex* series pulls no punches with its depictions of satanic transformations and sexual hells. www.triplesixcomics.com

Dave Davenport and Justin Hall: An accomplished tattoo artist, Davenport uses his illustration chops to create horny werewolves, skate punk ghosts, and other wholesome characters in *Hard To Swallow*, co-created with Justin Hall (that's me!). www.hardtoswallowcomics.com

Steve MacIsaac: As the co-creator (along with Dale Lazarov) of *Sticky*, MacIsaac offers sex-positive stories instead of the rape fantasies that often dominate gay porn. www.stevemacisaac.com

Bradley Rader: *Harry and Dickless Tom* is the story of two homophobic truckers who screw and then beat up fags. It turns surreal when one wakes up with a vagina. www.flamingartist.com

Sean Z: Sean's *Myth* is a superb fantasy comic with complex plots, gorgeous color work, and big-dicked vampires. www.sean-z.com

See www.folsomstreetfair.org/ art for more kinky artists. **SFBG**

Northern high (and low) lights

FILM FESTIVAL REPORT

There weren't exactly tumbleweeds rolling through Park City, but this January's Sundance Film Festival did have a becalmed feeling reflecting the economic panic — money, corporate sponsors, and industry personnel weren't falling from the sky quite so thickly as usual, which naturally made the experience that much more pleasant for those simply there to see movies. There was no such diminished frenzy apparent at the 2009 Toronto International Film Festival (Sept. 10-19), even if one of the local papers lamented "parties are smaller and over early." (Cue the Bee Gees' "Tragedy.")

There'd been more serious lamentation in recent years that TIFF has gone too Hollywood, too average-viewer-unfriendly, its programming now driven by (rather than simply attracting) celebrity and media attention. That's clearly not true of the program's bulk. Still, you've got to wonder just how the "art" of cinema is being celebrated when one big-noise 2009 premiere was no less (what could be less?) than *Jennifer's Body*, which put Diablo Cody's Oscar in perspective.

Not much more defensible were a slew of hollow costume flicks, from opening night's kinda-'bout-Darwin *Creation* to the closing *Young Victoria*, with Oliver Parker's latest Wildean crapfest *Dorian Gray*, Carlos Saura's frivolous *I, Don Giovanni*, and Stephen Poliakoff's silly *Glorious 39* among the plush time-killers unveiled like papier-mâché statuary between.

Those are movies likely to underwhelm soon at a theatre near you — though not so soon as the enthusiastically received latest efforts by the Coen brothers, Terry Gilliam, Michael Haneke, Jason Reitman, Michael Moore, Steven Soderbergh, Jane Campion, Pedro Almodóvar, Todd Solondz, and others no doubt already ramping up their Oscar campaigns. Those were easy to put off. But there was a great deal I was very sorry to miss, like Corneliu Porumboiu's Romanian *Police, Adjective*, Raoul Peck's Haitian *Moloch Tropical*, and Shirin Neshat's Tehran period piece *Women Without Men*, films whose chances of U.S. distribution are variably remote.



Robin Wright Penn and Keanu Reeves star in Rebecca Miller's *The Private Lives of Pippa Lee*.

PHOTO BY GENE PAGE, COURTESY OF SCREEN MEDIA FILMS.

Among titles caught, low expectations were more often met with high rewards than vice versa. *Das Boot* (1981) in a tank, Venice Film Festival Golden Lion winner *Lebanon* proved an effective but unremarkable war-is-hell statement. There was controversy over Tel Aviv's spotlight in the inaugural "City to City" sidebar. But if government propagandist efforts secured that slot as charged, other Israeli features here, like Danny Lerner's lurid *Kirot*, were hardly goodwill ambassadors.

On the other hand, Lars von Trier's Cannes scandal *Antichrist* turned out neither brilliantly here nor appallingly there — though one viewer did upchuck at a press screening, and a publicist called mine the first neutral reaction she'd heard of.

Elsewhere, the flowers of evil bloomed in myriad hothouse forms, some rather wilted on arrival. Perhaps most intriguing was a portrait of a movie that will never fully exist: *L'Enfer de Henri-Georges Clouzot* reconstructs footage from an aborted early '60s thriller by the French genre master. Experimenting with psychedelic imagery to evoke pathological jealousy, he abandoned ship midway, but the remains still fascinate. Another mental health vacation, Werner Herzog's improbable *Bad Lieutenant: Port of Call New Orleans*, won numerous fans. Yet it's much less fraught with danger than Abel Ferrera's 1992 original, and for all its gratuitous goofing too often looks/sounds like direct-to-cable product.

Plumbing sillier darknesses were the lamentable latests by George Romero (*Survival of the Dead*) and Joe Dante (*The Hole*), not to mention yet more not-different-enough vampire stuff (*Suck, Daybreakers*), a middling Manson recap (*Leslie, My Name is Evil*), and one dullish Robert E. Howard adventure (*Solomon Kane*). Midnight Madness' one shining light was a nasty little Australian number, *The Loved Ones*, after which you will never hear Kasey Chambers' "Not Pretty Enough" without cringing. I mean, even more than previously.

Elsewhere, pleasures were scattered and unpredictable, with some uneven films elevated by performances — Woody Harrelson's delusional superhero in *Defendor*, Edward Norton as twins in *Leaves of Grass*, and just about everybody in Rebecca Miller's *The Private Lives of Pippa Lee*. Major attention went to Drew Barrymore's directorial bow *Whip It*, but Samantha Morton's own, comparatively overlooked debut *The Unloved* ranks almost up there with the medium's greatest horrible-childhood portraits. For originality, nothing quite trumped Corey Adams and Alex Craig's surreal skateboarder fantasia *Machotaildrop*, even if its charms eventually wore a bit thin. Which was not an issue for French stop-motion animation *A Town Called Panic*, 75 minutes of perfect silliness that provided a Gallic heaven to complement Clouzot's hell. (Dennis Harvey)

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Julie Worden and Craig Biesecker of Mark Morris Dance Group perform in *Empire Garden*.

PHOTO BY GENE SCHIAVONE

Mark of quality

Morris premieres embody creative elegance

By Rita Felciano
 a&cletters@sfbg.com



DANCE REVIEW The Mark Morris Dance Group's regular visits to the Bay Area have assured it a faithful and knowledgeable audience. Yet rarely has it received the kind of enthusiastic applause that greeted its West Coast premieres of *Visitation* and *Empire Garden*, and the magisterial *V* (2001), at Cal Performances. Morris is that rarest of contemporary artists — a great entertainer and a great humanist.

In the history of Western art, the *Visitation* refers to paintings that depict the pregnant virgin meeting her cousin, Elizabeth, who is pregnant with John the Baptist. They illustrate a tender relationship between two mothers-to-be. It's doubtful Morris had this kind of religious iconography in mind when he set his lovely *Visitation* to Beethoven's Cello Sonata No. 4 in C, although the work did suggest the intimacy of old friends. The outstretched hand became the central gesture for convivial meetings and partings that were as public and private as the ongoing "conversation" between the piano and the cello. You found yourself looking in on an elegant salon that — after all, this is Mark Morris — was also a playground of rabbits hopping and toy soldiers stomping. Maile Okamura was the butterfly looking for a place to light.

The other new work, *Empire Garden*, supposedly took its name from a Chinese restaurant; it's a much darker affair. I can't pretend to have penetrated Charles Ives' gnarly Trio for Violin, Cello and Piano, best known for threading Americana

music into its central scherzo section. Morris responded by densely layering kaleidoscopically-changing images that tumbled on top of each other. He packed a pulsating stage space with prayer meetings, hunting scenes, ballroom couples in rigor mortis, robotic escorts, human pyramids, and pontificating leaders. But he also gave his dancers tiny wistful gestures for the hands or a foot. The whole Brueghelian canvas had a slightly deranged energy from which emerged a rather foreboding dance of death finale. Julie Worden, magnificent in the grandeur with which she enlivened her singular role, stood out from an ensemble that has never looked better.

V, to Schumann's Quintet for Piano and Strings, resonated with particular poignancy at its local premier in October 2001, three weeks after 9/11. That reference — which Morris always resisted — has faded. What remains is a dance that is powered by the rigors of formal design. The dancers were divided into two groups of seven, dressed in either off-white pants or blue skirts (by Martin Pakledinaz). The choreography stuck closely to the music — sometimes almost mockingly so — and much of it had a swingy pliancy to it. Large arm gestures also suggested a ceremonial quality. Somewhat mysteriously, a duet called up an unsustained echo from the wings.

But *V*'s most remarkable section starts in the central *Largo*, for which Morris uses the simplest of human movements. One group walks, the other crawls, out of the wings. The drama happens when the vertical and horizontal lines intersect — basic geometry. The piece has two endings: an orgy of embracing, and a V-shaped military phalanx moving downstage. Take your pick. **SFBG**

SEATTLE SLEW: ON 100%, SUPREME VINYL STORYTELLER KID KOALA ROCKS OUT WITH HIS TURNTABLE OUT

MUSIC Montreal-based turntablist and producer Kid Koala (born Eric San) is the type of artist you can expect to take some formidably playful risks. Known for his virtuoso skills scratching and mixing on the wheels of steel, back in 1996 he was the first musician in North America signed to the U.K.'s boundary-busting label Ninja Tunes. Arriving in the wake of a fantastic mixtape, San's debut hip-hop-jazz-funk crossover *Carpal Tunnel Syndrome* (Ninja Tunes, 2000), featured a video game and a surreal comic book he designed himself. For him, the creative impulse is dedicated to telling a compelling and unlikely story. Free for download at www.nufonia.com, The Slew's 100% — San's self-released fourth effort in collaboration with long time friend Dynamite D — continues this tradition.

San and Dynamite (born Dylan Frombach) had discussed collaborating on a full-length project ever since vibing together on a couple spacey jazz singles about a decade ago (peep their "Third World Lover"). Thus, when Frombach was enlisted by his cousin Jay Rowlands to produce the score for a feature documentary on elusive Seattle psych-rock recluse Jack Slew, he brought San along. That was four and a half years ago. The documentary has since fallen through, but the score evolved independently into a masterfully abrasive and chest-rumbling soundscape. "We wanted to do some Black Sabbath meets the Bomb Squad," San tells me, laughing.

Initially the loosely-defined "Black Squad" duo gathered concrete inspiration from Jack Slew's unreleased material — an ample body of work, thick with ferocious dusty breaks, bluesy vocals, and fuzzed-out riffs. Slew has a gravelly yet piercing voice that cuts right through the drums. He sings knowingly of freedom lost and the fragile sentiments of an ape trying to become a man. It's rich material that just begs for sampling. San and Frombach reassemble the parts to produce a fresh perspective on the dangerously free spirit of the outlaw. "We needed a car chase scene, and a jail break scene, and then we ran with it," says San. Indeed, the album roves widely and digs deep, concluding with the epic moral struggle of "A Battle of Heaven & Hell."

Despite a cinematic narrative akin to a rogue spaghetti western, *The Slew* nearly succumbs to the usual pitfalls faced by turntablist albums. In the aesthetic sphere of turntablism, the scratching and abrupt pattern changes can sound gluttonous and overtly technical, warping the sonic landscape into a show of narcissism. "On the one hand [100%] is super-psychedelic, loud, and banging," San explains. "On the other hand" — he laughs — "it's the most masochistic, purist turntable record I've ever made."

However, what saves the effort from sadism as well is that the Slew's hip-hop inspired pastiche takes cues from authentic recording techniques of early '70s rock. San and Frombach dove into their history books to study the methods for producing the screeching drums and sandblasted guitar riffs of that era. To really polish the coarsely hypnotic sound, they asked Mario Caldato Jr. — the engineering innovator behind the Beastie Boys' *Paul's Boutique* (Capitol, 1989) among others — to master the effort. The result is an interweaving of pummeling breaks and wa-guitar nastiness fractured by effects modulations and the emboldened seams of mixing and scratching. And it hits loud.

Koala and Dynamite originally entertained the idea of performing 100% live with 14 turntables. Fortunately, they scrapped that idea in favor of working with Chris Ross and Myles Heskett, the former rhythm section of Australia's the Wolfmothers. Ross and Heskett play bass guitars, drums, and organ while Kid Koala and mad scientist partner P-Love (Paolo Kapunan) handle six turntables. San had to build "bass-proof, shock-proof turntables" to face the monster loudness that will ensue on the Slew's two-and-a-half-week North American tour. "We bought spring-loaded tone arms and made custom vinyl to cue faster, so we can just drop the needle and go," he says. "We are going to just cut loose." **(Michael Krimper)**

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Kid Koala's vinyl puzzles have led him from *Peanuts* to Seattle psych rocker Jack Slew.

PHOTO BY SEKONDHANDPROJECTS

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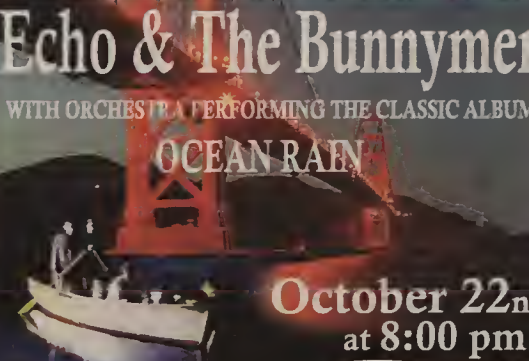
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Image: Sarah Wilson

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut, and places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

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LISTEN to music by **Sarah Wilson's Trapeze Project** of exploring the cross-fertilization of East and West Coasts jazz as part of the de Young's annual collaboration with **Intersection for the Arts: Jazz at Intersection**.

CELEBRATE the closing reception for September Artist-in-Residence **Susan Freda**.

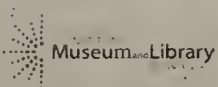
LEARN from Zoe Strother as she discusses **Power Objects in Central Africa**. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

CREATE your own **wire sculpture** as inspired by the Artist-in-Residence.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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ARTS + CULTURE

"The very promise of having a duo is to have a conversation between the instruments," says Om's Al Cisneros (right), who has struck up just such a dialogue with new member and old friend Emil Amos. | PHOTO OF OM BY JAKE HALL



Godsend

By Kimberly Chun
a&cletters@sfbg.com

SONIC REDUCER *God Is Good*, the name of Om's new long-player on Drag City, may run the risk of landing the heavy, heavy drone dealers in the gospel section of your clueless big-box retailer, but founder-bassist Al Cisneros couldn't help the tug of title: "To me, at this point, in the journey of my life, that's really all I can say."

The soft-spoken, spectacled musician, all in black with his instrument tucked beside him, laughs a little — and who can blame him? The longtime Bay Area fixture has been tackling some major changes in the past year. I almost don't recognize him, now shorn of his long, black tresses, amid the bustling throng and espresso-machine groan of Muddy Waters at 16th and Valencia streets. He waves goodbye to his wife, whom he followed last year to San Luis Obispo, close to where she's attending graduate school. In '08 he also said farewell to the drummer he's played with since high school, Chris Haikus, who quit in the middle of the last Om tour and retired from music. And after our chat, Cisneros will drive up to Portland, Ore., a commute he now makes regularly in order to practice with Om's new drummer Emil Amos. Cisneros, who, with Haikus, once made up two-thirds of the legendary doom/stoner metal trio Sleep, is fully awake and in motion — and everything appears to be fall-

ing effortlessly into place.

"I have to keep playing," he explains. "I have music all the time, and it has to come out." To that end, Amos, who's also in Grails, slipped into the drummer's seat perfectly. "His playing style spoke my language directly when I first saw him playing drums," Cisneros murmurs. "The specific lyricism that he puts into his drumming, aside from the flow itself — which is beautiful. It was absolutely what I'd hear inside in many riffs and many parts I have, the complement of what I hear. There are certain fills, the way he'll sit in a beat, the way he'll be with a beat — it felt so familiar."

So he called up Amos on the chance that he would be able to work on a scheduled Sub Pop single. The two had already bonded during late-night rock-philosophy jam sessions while Om and the Grails were on tour a few years ago. After each show, Cisneros, Amos, and Hakiu would hang out and analyze everything from dub to Billy Cobham — "the extremely nerdy academic aspects of the records we grew up with," the amicable Amos recalls by phone, taking a break from his day job at a Portland homeless shelter. "We'd get into philosophical debates, almost Platonic dissections of, when a verse ends and you go into chorus, what do you do on drums in this specific situation, in 1971? It was just this weird way of talking about music as a metaphor for spiritual education. We're obsessed to that level. I think Al's brain just thought, who can I trust?"

Remarkably, Cisneros — a man who has a Sanskrit passage from the Bhagavad-Gita tattooed on the left hand he uses for fingering — was

right on, and though the two had never played together, a three-day rehearsal in Amos' basement yielded the 7-inch. The Steve Albini-recorded *God* bears out the partnership, picking up the tempo, folding in tamboura and flute, and coming close to realizing the sounds in Cisneros' head — the only other instance, he says, occurred with *Sleep's Holy Mountain* (Earache, 1993), and "in the best way, we didn't know what we were doing. It happened to us." Still, he offers, chuckling, "I don't want to be in Sleep for the rest of my life."

For metal monks, as well as spiritual disciples of any order, the key is to focus on the practice — not fixate on whether or not Amos has a beard, a discussion the drummer says he's found on some online forums. "I've never seen another band that gets so much attention about changing one bass guitar pedal or overdubbing one extra tambourine," Amos observes. "Nobody would say anything if Men at Work switched out a bass, but in this band, there's the sense of trust between an artist and audience. It's a delicate thing."

And it sounds like Cisneros has found an understanding new foil in his ever-evolving dialogue. "It's a joy to work with Emil," he says softly. "The interplay between the instruments — the very premise of having a duo is to have a conversation between the instruments, and it literally happens nonstop when we play." **SFBG**

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Easy as one 23

The enigma behind the music of the riddle of Rainbow Bridge

By Michael Harkin
a&eletters@sfbg.com

MUSIC Brought together by the 23 enigma (and, more than likely, straight-up friendship), the two folks behind Rainbow Bridge get a bit elusively

new age in discussing their musical partnership. After several minutes of semi-coded phone conversation from their Olympia, Wash., home base, touching on author and teacher José Argüelles, the Mayan calendar, and the idea of “cultivating obscurity,” it becomes increasingly clear that the band’s raison d’être is actually pretty simple: maximizing the two-piece drum and electric guitar format — “trying to see how much spirit we can cultivate with super-basic things” as drummer/co-vocalist (and sometimes keyboardist) Bridget O’Brien Smith puts it — for a shuffling, mesmerizing twang that really ought to reach ears well beyond the Pacific Northwest.

Guitarist-vocalist Adam Croce

and O’Brien-Smith are in the process of intensive rehearsals and days spent recording a prospective LP. “Each time we’ve recorded, we’ve had a different set-up — getting a different ambience, the breath of the day,” explains Croce, relieved to “exhale finally” after one such session.

Rainbow Bridge began playing together early last year in Olympia, where both members attended Evergreen College, and each thought up the name individually before — simultaneously, I guess — suggesting it to the other. This was a fortuitous early sign of what they describe as their “harmonic convergence,” not unlike the Argüelles-initiated 1987 event of the same name. While their band’s name might seem to allude to Jimi Hendrix’s 1970 Rainbow Bridge concert in Hawaii (“a different kind of harmonic convergence,” Croce assures), it has more to do with Argüelles, whose 2012 Circumpolar Rainbow Bridge meditation is said to be able to spiritually unify the planet.

There’s a definite spiritual connection between Rainbow Bridge and the Bay Area, where Croce grew up



Reading is fundamental: Adam Croce and Bridget O'Brien Smith of Rainbow Bridge curl up with some good books. | PHOTO BY BEN TROGDON

and played in a ton of bands, including the SPAM Records-affiliated Tommy Lasorda and Los Rabbis. I first heard his music on a self-titled album by Broken Strings, a solo work that circulated extensively on CD-R before its vinyl release on True Panther Sounds last year. It’s a weird, home-recorded rock revelation, peppered with Carl Sagan soundbites and crackling with a feverish energy reminiscent of Robert Pollard’s mid-1990s brilliant streak.

Broken Strings is over now, but Croce and O’Brien-Smith already appear set to considerably improve on that work, judging from both sides of Rainbow Bridge’s killer debut seven-inch, “Big Wave Rider/Birdcage” (True Panther Sounds), out this

month. “Rider” is a knockout, small-scale anthem, a summery song of measured meter (“Hangin’ 10 /Gnarly session /Shootin’ the curl /Shootin’ the curl for the world! /For a surfer girl /Waves they unfurl!”) and ecstatic delivery. The flip is a chugging, jilted blues, likewise remarkable.

Rainbow Bridge plays its first show outside Olympia in Seattle later this month, and hopes to tour the West Coast soon. Just be sure to understand their reasons for being: “We are connected by the 23 enigma,” says O’Brien-Smith, while Croce adds, “And we don’t wanna be stigmatized for that.” SFBG

www.myspace.com/rainbowbridge23

www.truepanther.com

COME OF AGE: PACIFIC FILM ARCHIVE CELEBRATES 50 YEARS OF ERMANNO OLMI

FILM A bittersweet tone in movies is an easy thing to flub. The most common culprits are asinine sentimentalism and mock-solemnity, neither of which figures into the graceful cinema of Ermanno Olmi. His early films, *Il Posto* (1961) and *I Fidanzati* (1963), still exhibit an impossibly light touch, with a warm humanist core of glances, material texture, and yearning wrapped in a dispassionate view of industrialized alienation.

In *Il Posto*, a boy’s coming-of-age is rendered a split decision: his entrance into the Milanese workplace is a gloomy premonition of adulthood, but there’s a taste of love for succor. Olmi’s breakthrough would have seemed small even if it hadn’t come on the heels of *L’Avventura* (1960) and *La Dolce Vita* (1960). It’s easy to imagine that *Il Posto*’s quotidian pleasures might have seemed retrogressive in this context—but with contests for neorealism’s soul laid to rest, it’s easy to appreciate Olmi’s remarkable skill directing amateur actors, his elegant sequencing, and his aching cinematography, as ravishingly revealing as Robert Frank’s contemporaneous photographs. Insofar as the world-weariness of *The Exiles* (1961) and *Killer of Sheep* (1977) relate to the Italian style, they travel the Olmi path.

The director has been drawn to simple characters and stories throughout his career, but his own formal means can be surprisingly experimental. In the prolonged opening of *I Fidanzati*, for instance, Olmi fragments two estranged lovers’ circumnavigation of a dance, stitching together the story



Estranged lovers find common ground on the dance floor in *I Fidanzati*.

of a relationship with a series of elusive encounters plucked from time. The jag echoes Alain Resnais’ early films, but a bookending montage of the lovers reading each other’s letters uses the same technique against the modernist grain, for emotional warmth.

While Olmi’s more highly esteemed cousin in pictorial ennui, Michelangelo Antonioni, absconded with neorealism to the metaphysical realm, Olmi plunged back to earth. To wit: his new film, *Terra Madre*, is the official documentary of the 2006 Slow Food conference in Turin. A strange hybrid of educational film and poetic reverie, *Terra Madre* leaves polemics to the conference participants. Olmi’s presence is felt in the digressive close-ups of soil, plants, faces and hands. In a beguiling sequence midway through the film, his camera studies the ramshackle space left behind by a self-sufficient hermit. Does the director see himself in the story of this man who found the world in a small plot of life and tended his own garden for

decades? Regardless, the “Life’s Work” retrospective at the PFA is an abundant harvest. (Max Goldberg)

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Welcome weirdness

An elusive director
resurfaces

By Dennis Harvey
a&eletters@sfbg.com

FILM DNA science has taught us everyone is unique. Art teaches that everyone — even wildly derivative sons-of-bitches — are kinda sorta likewise (at least technically). Still, there's ordinary "individuality," actual distinctiveness, and then there's *whoa*. Belonging to this last category is Swedish writer-director Roy Andersson, who's made four features in four decades and surely won't be hurrying up anytime soon.

Does it really take him that long? (Yes: he's directed hundreds of commercials over the same period, yet took the perceived failure of 1975's *Giliap* hard enough to pause a quarter-century before making another movie.) Or is it simply that the unclassifiable gimcracks he now records on film take years to create, not unlike someone's backyard Lego-built Disneyland or Popsicle-stick Florentine Duomo?



A gathering, a guitar, a girl: one of 50 (mostly) unrelated scenes in Roy Andersson's *You, the Living*.

No matter. Andersson's films are like nothing else in the medium, if anything landing closer to multimedia maxi-minimalist stage avant-gardism like Robert Wilson's vintage stage spectaculars. Albeit with considerably more humor and warmth, like Meredith Monk's work both live and cinematic (1988's *Book of Days*). But funnier still — like Buster Keaton without the character focus — and cinematically master-diagrammed à la Jacques Tati. Plus droll yet existentially dour in a particularly Scandinavian way.

Which is a long way of explaining *You, the Living* — finally here for a short theatrical run two years after its Cannes debut — as a bewildering whatchit of immeasurable invention and delight. (Arguably more-awesome *Songs from the Second Floor*, from 2000, took even longer before it got one week at the Roxie.)

How can one describe *You, the Living*? Fifty stationary-camera

scenes, preceded by a Goethe quote, arrange mostly nonprofessional actors in tableaux of increasing musicality heavy on Dixieland tuba. Characters and settings do occasionally recur, but there's very little "plot" per se. The highly worked production design (almost entirely studio-bound) is all queasy pastels, with a particular fondness for '70s grandma-sweater-yarn lime.

There is, however, a slyly escalating absurdity in which Nordic miserabilism and fantasy apocalypticism somehow jigger a perfect cocktail. The taste is odd, at first — then it knocks you pleasurably sideways. There's no easy convincing till you've seen it. Then there's no easy convincing anyone else until you've made them see it. That's worth the effort, though, because they will be so glad, and astonished by your rarefied good taste. **SFBG**

YOU, THE LIVING opens Fri/25 at the Sundance Kabuki.

TOO CLEVER BY HALF: AMERICAN IDIOT'S BROADWAY LAUNCH AT BERKELEY REP THEATER



American Idiot: kinda dookie, actually.

PHOTO COURTESY MELLOPIX.COM

THEATER REVIEW With a notable streak of successful New York-bound liftoffs and landings — for everything from solo shows (*Bridge & Tunnel*) to unconventional musicals (*Passing Strange*) — it's fair to call Berkeley Rep the regional NASA to Broadway's firmament. It therefore seemed more savvy than surprising that the Rep took on staging Green Day's humungous hit concept album, *American Idiot*, as a musical. Given the attention-grabbing concept-squared, the built-in youth market, the local angle, and the precedent (and writer-director Michael Mayer) borrowed from *Spring Awakening* (the faux-punk teen-angst Tony-winner of 2007), *American Idiot* the musical must have been

something of a no-brainer.

And sure enough, there are no brains in this show, just lots of songs and outfits and group dancing and mild thrashing and writhing around amid high-grade eye candy. It lasts 85 minutes, or an eternity, I'm not sure which came first. I wasn't expecting much, having not cared for the hollow gestures in *Spring Awakening*, but I got even less. Shot out of the circus canon of commercial instinct, the stage version of Green Day's album is as tarted up and vapid as they come. It will do the band and the Rep no harm, but anyone who actually takes their theater seriously or, yeah, even rebellion against a body-and-soul-smashing capitalist machine will be, uh, let's say, disappointed. The gestures of rebellion here — thoroughly watered down and washed away by a flood of sentimentality, admittedly derived largely from the album itself — are worthy of any of the more slick corporate advertising campaigns. Meanwhile, a vague storyline of redemptive dissolution and lost love preens around a loser-hero and two distant and less central buddies, but it's all faded imprints of a million things you've seen before. **(Robert Avila)**

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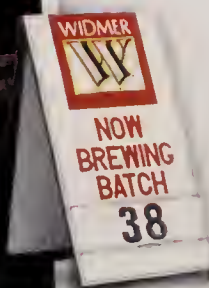
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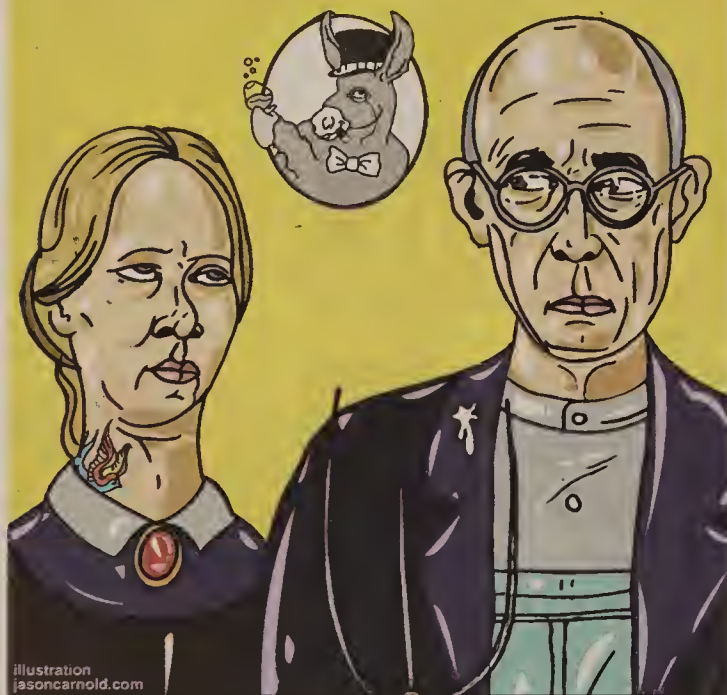
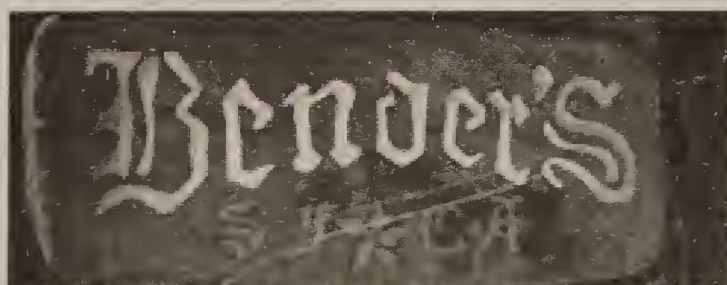


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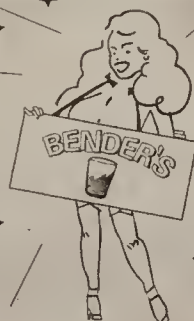
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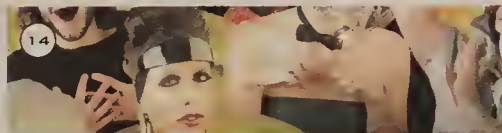
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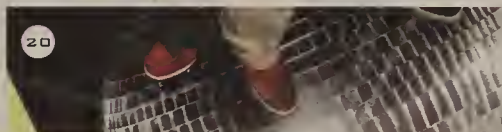
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WHO'S WHO

Welcome to the 10th slightly tipsy issue of Scene — our guide to the heavenly highlights of the Bay Area's nightlife and style scene, from snappy cocktails to stylish creatives. A perfect 10? Why, thank you (blush). We do what we can. But, really, you're the stunning one. Really, you are. No, seriously, you are! Who does living here, looking fierce, and going out better than you? That's what we thought.

Marke B., Scene Editor



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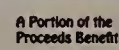
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B.A.S.S. POORS IT ON

INTERVIEW: BILLY SAM

The B.A.S.S. (Bay Area Sistah Sound) Crew, which bills itself as "the Bay's Premier Lady DJ Crew," kicked into gear in March 2008 with its first Everlasting B.A.S.S. party at Milk in the Haight. The wildly popular SF monthly, which prides itself on presenting all-female DJ and promotion talents, has now found a home at the lovely Poleng Lounge. Every fourth Saturday, founding member DJ Zita and Pam the Funkstress (formerly of the hip-hop legends the Coup) serve up a nonstop mix of hip hop, funk, soul, and dancehall. DJ Neta, currently busy being a new mom and finishing her PhD, and promoter Fiyah Lilly are also part of the Sistahood. Over the past 18 months Everlasting B.A.S.S.'s hot guest spinners have included DJ Shortee, Deeandroid, Celskiii, Melina Jones, and Conscious Daughters. On Sept. 26, DJ Similak Chyld and emcee Josie Stingray will join the mix.

SFBG What sets Everlasting B.A.S.S. apart from other parties?

PAM THE FUNKSTRESS It's all female DJs, all female emcees, and female promoters, too. It's a whole lady thing. And our music selection is a lot different from what you would normally hear at a regular club. I mean you hear the club stuff, but Zita plays a lot of the old school stuff, and I play a lot more of the newer stuff but at the same time I play a lot of '90s. But I don't seem to play music that is derogatory toward women. Like with, say, Too \$hort, I will play "Short But Funky" or "Blow the Whistle," but I won't play some of his album classics that I know are hits but are derogatory.

SFBG Does Everlasting B.A.S.S. attract a different ratio of men to women?

DJ ZITA Ladies usually dominate the club, which is not at all like your typical meat-market night. There are plenty of men, but there's definitely a vibe of respect for the sisters attending.

SFBG What was one of your best nights?

DJ ZITA Our one-year anniversary was truly memorable for me. Through creating a lineup of 10 Bay Area female DJs, plus MC Aima the Dreamer and the Bodirock C.U.L.T.U.R.E. dance crew, we made a leap in forming the foundation of a DJ sisterhood, which is one of my goals.

SFBG Pam, you're a cook and have run a successful Cajun-oriented catering company, Piccadilly Catering (www.piccadillycatering.com), for many years. What are the parallels between making food and mixing music?

PAM THE FUNKSTRESS Music is almost like food. You're giving people on the dance floor a little taste of this song, a little taste of that song, and you're mixing it up, cutting it up, and you're making it into a whole gumbo, a whole pot of different types of music.

SFBG The Bay Area is more open-minded and gender unbiased than most places. But even here it's still a male-dominated world when it comes to music and clubs. Will there ever be true gender equality on the scene?

DJ ZITA We are still a long way from true gender equality. From club owners and managers to DJs and hip-hop itself, I'm working in a industry that is largely run by men. When you take a glimpse of the big picture, you see men in the highest positions of power running the clubs, running hip-hop, running our country. Hip-hop and the club industry's portrayals of women are also largely negative. What we represent is a strong, positive, female-of-color force in the game. **SFBG**

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GIN'S NEW JUICE

AN OLD FAVORITE GETS A SECOND LIFE

By Molly Freedenberg
Photos by Melissa Barnes

In recent years, gin has gotten a bad rap. A spirit seemingly popular only to alcoholic grandparents and the soon-to-be vomiting teenagers who steal it from them, the juniper-flavored liquor has been the ugly stepchild to alternatives like vodka, whiskey, and tequila almost since Prohibition.

"People remember drinking it, getting a headache, and their puke the next day smelling like pine needles," says Alicia Walton, a bartender at Elixir.

But lately gin seems to be making a comeback. New artisanal distilleries, like No. 209 on Pier 50, are making gin — rather than infused vodkas — as their product of choice. Existing companies, like S.F.'s Anchor and L.A.'s Tru, are adding gin to their offerings. Old-school gin manufacturers, like Tanqueray and Plymouth, are revamping their advertising. And in the Bay Area and New York City, arguably the cultural centers of American food and booze trends — it's not vodka, but gin (along with elderflower or ginger liqueur, absinthe, bitters, and chartreuse) that mixologists are reaching for when inventing new cocktails.

So why the recent return to tonic's classic twin?

Cocktail experts have several theories. Dale DeGroff, author of *The Essential Cocktail* (Clarkston Potter, 2008) and famed bartender at NYC's Rainbow Room, points to recent trends toward classic cocktails — many of which just so happen to be made with gin. Indeed, a glance at *Cocktail Boothby's American Bar-Tender*, an 1861 cocktail manual recently reissued by Anchor Distillery, shows that most classic cocktails were made with gin, rum, whiskey, or brandy. Vodka, which was

considered a raw material unfit for consumption until distilled with other botanicals, isn't mentioned even once.

Others credit distilleries that are making new, more palatable gin, like Hendricks' cucumber variety. (Interestingly, the company's marketing campaign, which included a party at the Ambassador last winter, capitalizes on the popularity of speak-easy-themed culture and classic cocktail mixology.)

Another factor is a trend toward making gins in the pre-Prohibition genever style, identified more by secondary spice notes than juniper and, therefore, a possible vodka substitute. On the heels of this theory is what Distillery No. 209's Arne Hillesland calls "vodka fatigue," the phenomenon experienced by both bartenders and discerning customers who are tired of the same ingredients coming up in different combinations. Not only is gin a vodka alternative, but because of its makeup — neutral alcohol base, some amount of juniper, and any combination of additional spices, from lemon rind to cardamom to lavender — every gin is a bit different, presenting myriad opportunities to satisfy the increasingly sophisticated American palate.

This is especially so in San Francisco, which is the top market for Tru's 14-aromatic style. "In general, S.F. is just open to the gourmet experience," said Tru cofounder Litty Mathew. "People are willing to experiment."

Now, you'd be hard pressed to find a Bay Area bar that doesn't advertise at least one gin cocktail on its menu. Here are some of our favorites.

CONTINUES ON PAGE 10 »



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BAMBUDDHA LOUNGE



GIN CONT>>

BLACKBIRD

In the past three years, this Market Street spot has gone from well-loved and well-worn dive bar (the Expansion) to ill-fated Castro transplant (Metro) to, now, the little corner's first attempt at an Elixir-style upscale-downhome cocktail haunt. And based on the regular crowds, it seems this new experiment is working — in no small part to the careful selection of small-batch liquors and fresh ingredients. Our favorite drink on the menu (written charmingly on brown butcher paper) is a classic take on the **Aviation**, a recipe made popular in the early 1900s that features gin, maraschino liqueur (not to be confused with maraschino cherries), and crème de violette. Blackbird's version is not only a lovely combination of sweet and complex, but glows a subtle periwinkle, probably thanks to the (real, not maraschino) cherry marinating at the bottom of the glass.

2124 Market, SF. (415) 503-0630, blackbirdbar.com

THE MOSS ROOM

Guardian reviewer Paul Reidinger loves the simplicity and sophistication of dishes like squid ink spaghetti at this eatery beneath the California Academy of Sciences. Tru's Mathew, however, comes here when she's in town for the bar's sustainable and creative approach to cocktails. We suggest trying the **Bee's Knees**, made with gin, acacia honey, and lemon.

55 Music Concourse Dr, SF. (415) 876-6121, www.themossroom.com

15 ROMOLO

The North Beach speakeasy, and sibling to nearby Rosewood and the Loin's Rye, is a favorite of Kevin Blum, whose City Dish Web site and newsletter directs 11,000 readers to drink and dining specials in the Bay Area. We recommend trying the cocktail that changed Blum's mind about gin: the **negroni**. "I'd had that one bad experience most people had with tequila," he said. "Then someone made me a negroni and I said, 'God! I like gin!'" Ask for a classic, with one ounce each gin, Campari, and sweet vermouth, or ask allow the expert mixologists to tinker with this Italian concoction.

15 Romolo Place, SF. (415) 398-1359, www.15romolo.com

BAMBUDDHA LOUNGE

Now that summertime parties around the pool have gone — DJs inside? Really? — the top reason to stop by this bar at the Phoenix Hotel is its stellar cocktails. Try the **Lycheetini**, a delightful, Internet boom-reminiscent drink made with Damrak gin, lychee juice, a splash of cointreau, and a lychee at the bottom of the glass (though I ask, how do you look at a disrobed lychee and not think of eyeballs?). Also worth mentioning is the **Ginger Snap**, whose ginger and cointreau combo is good with vodka, as the menu states it's supposed to be made, but even better with gin.

601 Eddy, SF. (415) 885-5088, www.bambuddhalounge.com

ELIXIR

With a building that's been home to neighborhood bars since at least 1858, superstar bartender H. Ehrmann, and a seasonal cocktail menu featuring fresh, sustainable, culinary-inspired ingredients, this Mission District favorite exemplifies the cocktail culture that's made room for gin's return. Order something off the ever-changing menu, or ask for our favorite: the **basil gimlet** with Damrak. The citrus-flavor of this genever-style gin from the Netherlands (said to be made from the same recipe used in the 1700s) blends so smoothly with fresh herbs, the uninformed might be fooled into thinking they're drinking vodka. In fact, bartender Walton sometimes serves this concoction as a "vodka-crossover," letting new customers taste and love it before admitting what's in it.

3200 16th St, SF. (415) 552-1633, www.elixirsf.com

DOSA ON FILLMORE

Mixologist Jonny Raglin, of Absinthe and Nopa fame, has almost single-handedly made Dosa's new outpost the talk of the tipling town with his spice-driven cocktails. We can't get enough of the **Bengali Gimlet**, made with Tanqueray Rangpur and curry (really) or the **Elephant Parade**, a sweet-meets-savory concoction of No. 209, pineapple gomme, ginger, and cilantro. Who needs dinner?

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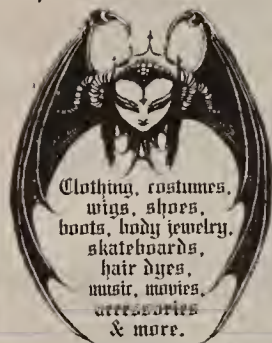
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House of Salad

Interview: Marke B.
Photography: Leo Herrera

Gives A Toss

I recently ran halfway across downtown with the mother of lunatic drag-stravaganza House of Salad, Ambrosia Salad herself (pictured bottom center, with the big head), teased out extra wig and fake Louis Vuitton suitcase full of props in tow. We were on our way from a vogue ball at Yerba Buena Center for the Arts to Aunt's Charlie's in the Tenderloin, where she was set to perform. But first we made a quick pit stop at an Indian pizzeria for a huge slice of Hawaiian, which Ambrosia relished with gusto, lipstick be damned. I guess that summarizes the ragtag retinue of underground DJs, performers, promoters, artists, and freaks (think Björk meets Vaudeville) that she's gathered around herself, who represent every alternaqueer tribe in San Francisco and put on a hell of a show: Who needs makeup when you've got ham drippings and pineapple juice?

SFBG *You grew up in the fruit fields of Monterey ...*

AMBROSIA Most of my wonder years were spent on a strawberry farm next to the ocean, where my bedroom furniture got front row to me dancing around to Stacey Q, Annie Lennox, and Grace Jones. I was no stranger to wearing mommy's pumps and tube tops as dresses. Oddly enough, it wasn't until five years ago that I revisited wearing women's clothing. At first just silly swamp drag: a mustache with a shitty wig. It wasn't until [drag mentor] Mr. David beat my face that I discovered that Ambrosia didn't need to be so tragic after all. In fact, she looked pretty good.

SFBG *What's the house all about?*

AMBROSIA The House of Salad started off as a mockery of all the "houses." We were just a small group of friends who'd grown weary of the exclusive and elite atmosphere that a lot of cliques had created. We wanted to create a refreshing-yet-inviting spin on nightlife. As the name House of Salad began to make its way through bathroom stalls, backrooms, and patio barbecues, I realized I had a caravan of creatives on my hands that no one knew quite what to make of. We grew from seven to 20 freaks and geeks — a mixed green household full of energy, topped off with our very own straight circus clown. When we get together on stage, we feel we're creating a new take on the San Francisco scene.

SFBG *What's currently on the Salad plate?*

AMBROSIA Besides performances at clubs like Charlie Horse (www.myspace.com/charliehorsecinch), Chilidog! (www.myspace.com/ladybeard), and at the Castro Street Fair (www.castrostreetfair.org), we'll be on the HomoChic float at Lovevolution (www.sfllovevolution.org). I've also managed to entangle myself in a stimulating new side project called Ambrosia & the Bearnsteins. It's an air band spectacular. We perform our favorite songs using cardboard props.

SFBG *Any advice for the next wave of drag queens?*

AMBROSIA You don't always need to shock us by making a mess on stage or to demand our attention with yet another simulated sex act or beaver shot. As long as you've brought something genuinely earnest and entertaining to the stage you will always have my vote.

AMBROSIA AND THE BEARNSTEINS

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PICTURED, COUNTERCLOCKWISE FROM AMBROSIA: TOSSIA SALAD (MARINA BITCH), CAESAR SALAD (DJ PEEPLAY OF HONEY SOUNDSYSTEM), SALAD GOLD DANCER (KHADIJAH), SIDE SALAD (JOEY JUICE), COLESLAW (STEPHEN YOUNG OF GO BANG!), SALAD BAR (SISSY MATT), CROUTON, AUNTI PASTI (PRIMADONNA REED), GARDEN SALAD (MORNINGWOOD OF PEARLS OVER SHANGHAI), STRAIGHT SALAD (CHRISTOPHER MCVICK OF TEATRO ZINZANNI), BABY SALAD (MITCHELL MARK), GREEK SALAD (TERRY T. OF MISS HONEY), DANCES WITH SALAD (OXANA OLSEN OF MALL MADNESS), LIMESTONE SALAD (DJ BEARDED LADY OF CHILIDOG!)
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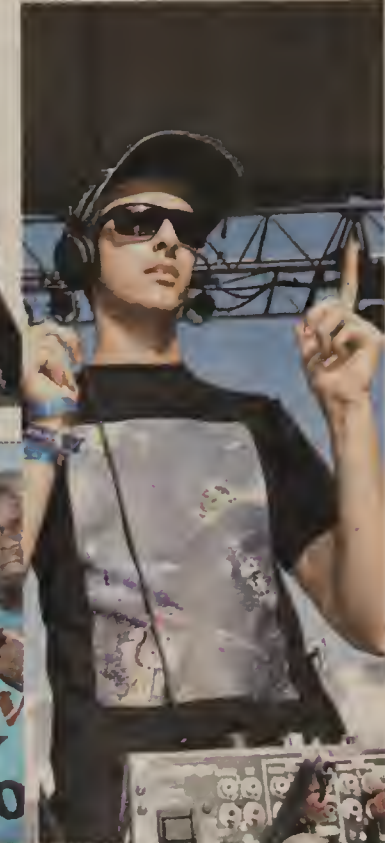
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BOYS NOIZE

BOYS NOIZE PHOTO BY CLAYTON HAUCK

Party Radar

The pick of fall's gloriously golden nightlife litter

BENGA AND MARTYN

Two of the most thoughtful-yet-bangin' names in heady dubstep come together for a night of smoked-out mayhem and bleeding-ears bass rumble. Martyn killed it at Barcelona's recent Sonar Festival and his new disc *Great Lengths* (3024) is marvelously diverse, verging on techno. And Benga? Well you've just got to hear him, man. *Fri/25, 10pm, \$10. 103 Harriet, SF. www.1015.com*

DROP THE LIME

Sexy electro ragers — plus singing! — from the super-flirty posterboy of all-night bangin'. He'll be rolling up with twisted adrenaline junkie Tim Exile and hometown Lights Down Low hero Sleazemore. *Fri/25, \$12.50 advance. Mighty, 119 Utah, SF. www.mighty119.com*

THE PACK

The fresh-faced Berkeley hip-hop quartet's "Vans" still sounds stunning three years later — and its stage shows that have brought out a diverse crowd of aficionados and partiers in the past. Well, they're

back, so change up your shoes and hop aboard. With DJs Shane King and Swayzee, and Jerome Pour Homme on the lens. *Fri/25, 10 p.m., \$10. 330 Ritch, SF. www.back-sawent.com*

LOVEEVOLUTION

The name may have changed again — from Love Parade to LoveFest to this new partial palindrome — but the ecstatic vibe will pump as crystalline as ever. We don't use the word "literally" that often, but literally every mover and shaker on the native electronic music scene — from Dylot and the California Dubstep Republic to DJ Dan and Mark Farina — will appear at this awesomely sprawling clusterfunk in Civic Center. Plus: a ton of hysterically homemade party floats parading up Market Street and a whole week of pre- and post-explosion madness. *Oct. 3, noon, \$10. Civic Center Plaza, SF. www.sfllovevolution.com*

CASTRO STREET FAIR

If you've got any energy left after Lovevolution, why not chill out and

get a little gay the Castro Street Fair way? Several stages host an array of homo-friendly performers who'll appeal to all, including Larry Tee, the Gay Freedom Marching Band, and Kitten on the Keys. A secret: the hidden country-western dance stage is amazing. *Oct. 4, 11 a.m.-6 p.m., donations requested. Castro and Market, SF. www.castrostreetfair.org*

PART TIME PUNKS

L.A.'s rabble-rousing promoters, Part Time Punks, join the Honey Soundsystem and Donuts crews for a thoughtful onslaught from the past, with live performances from the Raincoats and Section 25, plus a DJ set from Gang of Four. *Oct. 9, \$25 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com*

CHROMEO DJ SET

Chroméo, oh Chroméo, Has the effervescent moment of jokey, po' faced electro-rap passed? Well, at least we've got the DJ set. Touring in support of their new DJ-Kicks mix on K7! Records, Dave One

CONTINUES ON PAGE 18 >>



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PHOTO BY KINGMOND YOUNG

KITTEN ON THE KEYS

PARTY RADAR CONT>>

and P-Thugg show off their tennis headbands and winkingly bland lyrics in another medium: that of the tables and knobs. Oct. 10, 10 p.m.-3 a.m., \$17 advance. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

TREASURE ISLAND MUSIC AND ARTS FESTIVAL

Don't let disemvoweled dance-giant headliners MGMT and MSTRKRFT fool you — nothing will be missing at the second annual island affair. Two days of indie acts blur the lines between dance floor and concert hall, including, in Saturday's electronic-oriented lineup, Girl Talk, Brazilian Girls, the Streets, LTJ Bukem, DJ Krush, and Dan Deacon. Oct. 17-18, 11 a.m.-11 p.m., \$65-\$249. Treasure Island, SF. www.treasureislandfestival.com

THE VERY BEST

Malawian singer Esau Mwamwaya possesses such a wonderful voice and sunny demeanor that we could listen to him freestyle a capella and be happy as African clams. But pairing him with Etienne Tron and Johan Karlberg, the Parisian duo behind bright electronic-sampladelic outfit Radioclit is almost too much of a pop genius thing. Oct. 23, 9 p.m., \$15.50 advance. 103 Harriet, SF. www.blasthaus.com

BOYS NOIZE

Pushing electro through the crystalline prism of your ass, the esteemed (you can be esteemed in electro?) DJ and beat-mongrel keeps squeezing dirty, dirty beats from the banger stone. He'll be pumping lightning jags from his new disc *Power!* (BNR). Nov. 4, 9 p.m., \$17.50 advance. Mighty, 119 Utah, SF. www.mighty119.com SFBG

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FUNKY C

TEARS THE ROOF OFF

INTERVIEW MIRISSA NEFF
PHOTOGRAPHY SPENCER HANSEN

Known throughout Latin America as C-Funk, singer, guitarist, producer, and DJ Funky C, a.k.a. Cristian Moraga (pictured with his Joya band members Pepino and Chicho), was born during the bleak days of Pinochet's dictatorship. He co-fronted popular funk-rock-hip-hop band Los Tetas and brought the groove back to a Chilean scene rife with disenfranchised punk rockers. When Los Tetas ended, Moraga vowed never to set foot on another stage. Lucky for us, though, his particular brand of funk (what he calls "Funk Latino") was too chronic to shake. The mothership brought him to San Francisco where he recorded *Joya* (Sonic 360, 2007), an album full of nods to funk icons like James Brown and George Clinton and less-expected heros like Tupac and Snoop Dogg. With two recent slots at the Fillmore under his belt, Funky C is set to throw down his deep-rooted riffs and infectious songs at a series of new parties called "Latin Biatz."

SFBG How did you end up in the U.S.?

FUNKY C I have family here and came here to play with my old band, Los Tetas. But I always wanted to come here to live. In 2007 I released the Funky C album with L.A. label Sonic 360 and decided to move here. Then my wife and I had our baby here in San Francisco, a California girl. It's been a crazy year.

SFBG So the whole band came from Chile?

FUNKY C Well, I decided for myself, and they wanted to come too. And through my visa I got them visas. The drummer Pepino arrived last year. The bass player Chicho came last year, went back to Chile, and got back just in time for our show at the Fillmore last week. The keyboard player isn't here so we're missing one of our characters in the band, and I miss him a lot.

SFBG How did you connect with Sonic 360?

FUNKY C Through my friends in Kinky. I met them when I was with Los Tetas. Los Tetas was together for 12 years and we were popular all over South America. We were "famous." So playing around we met other colleagues, like Kinky and Los Amigos Invisibles. When I sent out Funky C recordings to different U.S. labels, Sonic 360 liked it and wanted to work with me as soon as possible.

SFBG Why do you go by both Funky C and C-Funk?

FUNKY C I've been C-Funk all my life. That's what the rapper from Los Tetas nicknamed me. But when I was releasing my album here the trademark office wouldn't let me use that name because of the similarity to P-Funk. That was why I was called C-Funk in the first place, the C is for my first name [Cristian]. The label needed me to find a name right away. I chose Funky C because it's the same, just backwards. In the end I got the trademark for C-Funk, just too late for the first album. Maybe the next album will be C-Funk. It's kind of a similar story to Prince ...

SFBG So you're the Artist Formerly Known as C-Funk.

FUNKY C Maybe that's what I should have called myself.

SFBG What's next for Funky C?

FUNKY C I'm recording material for the new album and want to focus more on the fact that I'm here. I'm writing some songs in English so people can understand me. And some songs in Spanglish too. In terms of language, my first U.S. show as Funky C was opening for Raphael Saadiq at the Fillmore. The response of the audience was amazing. It didn't matter that I was singing in Spanish — they didn't care, they just danced. I almost cried that night. It made me very hopeful that people here will be open to my kind of music. In Chile it was hard with the new project. But playing that night at the Fillmore was like an explosion. **SFBG**

LATIN BIATZ

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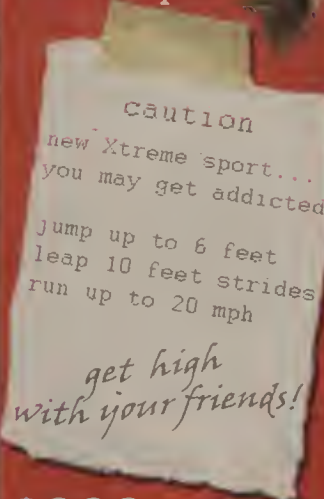
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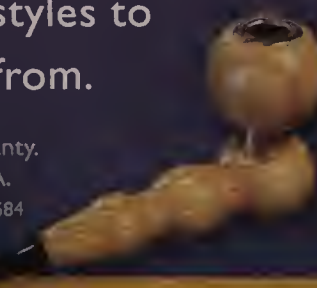
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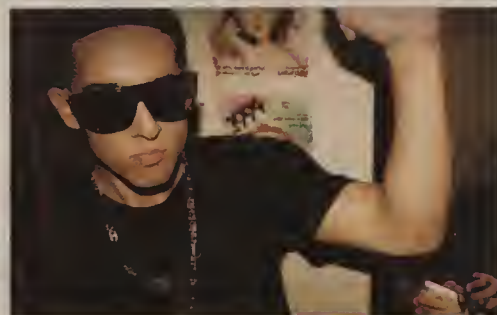
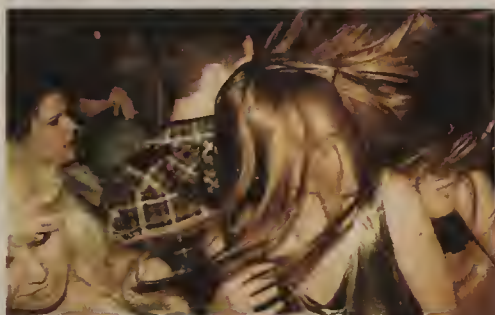
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Watch that tuning fork: Young porn composers The minor9 perk up skin flicks like *High Tops*, while Heklina of S.S. Trannyshack screams, "Thar she blows!"

HEKLINA PHOTO BY JOSE GUZMAN-COLON



Flesh tones

By Marke B.
markeb@sfbg.com

SUPER EGO Like a cold, wet pinky, porn has truly inserted itself into every facet of our lives, even our nightlife. Gay porn, especially, is big business in the Bay and, besides the endless stream of between-flicks go-go boys, this provides many mainstream gay clubs and a host of porn-themed parties, many featuring DJ Pornstar, it also draws a lot of international hopefuls to our fair shores, maintaining some diversity on the homo-club scene. You wouldn't believe the amount of Swiss buttboys I've met at the disco, child.

But what about the music of gay porn? Has it moved beyond the stereotypical *boom-chaka-wahow-wahow* to reflect our hip-hop-infused, electronic reality? I recently talked via hot pink iPhone with The minor9 (www.theminor9.com), a young production duo who've been working with Raging Stallion for the past few months, helping to infuse that megastudio's soundtracks with a little contemporary flavor, from the neo-tango trappings of the forthcoming *Hombre* to the trip-hop trimmings of shoe-and-weed fetish flick *High Tops*, which features a sampled recipe for marmalade(!).

Minor9 members Marcus and Chris stepped into the giant shoes of legend JD Slater, a cofounder of Raging Stallion whose soundtrack work helped bring rock, ambient, and industrial sounds into the porn mainstream, and who recently retired to concentrate on his own music. "It's amazing the amount of opportunity composing for porn provides," says Marcus. "Obviously we're not out to make a big artistic statement — the director tells us his vision and we do our best to match it in the background. So no grand chord changes or cymbal crescendos at the climax. But in terms of creative outlets, you couldn't ask for more."

"My greatest triumph was slipping some bassoon into a scene," adds Chris. The local duo share a past as independent musicians and combine live instrumentation with software hijinks to set the right backseat blow-job mood. Chris and Marcus asked me not to use their last names to avoid future employment kaffuffles. So, is there still a porn stigma?

"Porn's such a fact of life now, and my mom said, 'That's great!' when I told her about my new job," says Marcus. "But you never know." Chris chimes in, "Let's put it this way. I used to be a graduate student in math. Talk about stopping a conversation dead. Now I tell people what I do and suddenly I'm the life of the party." **SFBG**

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► BLOWOFF

Another hairy bear woof attack, this time on the rock remix tip, with indie hero DJs Bob Mould and Rich Morel at the first anniversary of this too-popular party. Sat/26, 10 p.m., \$15. Slim's, 333 11th St., SF. www.slims-sf.com

► SISSY FIT

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► SS TRANNYSHACK

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MUSIC LISTINGS



Jeffrey Luck Lucas and Justin Frahm lead a tribute to Leonard Cohen Sun/27 at the Make-Out Room.

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Band Showcase" Café du Nord. 7:30pm, \$12-20.
Dance Gavin Dance, Emarosa, Of Mice and Men, Tides of Man 5lim's. 9pm, \$14.
Dillinger Four, Riverboat Gamblers, Arrivals, Young Offenders Bottom of the Hill. 7pm, \$12.
Do, Hollywood Mon Amour Great American Music Hall. 9pm, \$10.
David Dondero, Christopher Lockett, Shaun Paul Gordon Hemlock Tavern. 9pm, \$10.
Pete McGill and His Cottonfield Blues Band Rasselas Jazz. Bpm, free.
Goh Nakamura, Doug Paisley, Lesser Lights Rickshaw 5top. Bpm, \$10.
Pet Shop Boys Warfield. 9pm, \$55-B9.50.
Pitbull, David Rush Regency Ballroom. Bpm, \$32.50.
Portugal. The Man, Drug Rug, Robert Francis Independent. 9pm, \$15.
Shari Puerto and Alastair Greene Biscuits and Blues. Bpm, \$15.
Revolting Cocks, Jim Rose Circus Fillmore. Bpm, \$25.
Sinner, Sinners, Unko Atama, Horror X Annie's Social Club. Bpm, \$7.

BAY AREA

Rodrigo y Gabriela Fox Theater. Bpm, \$35.50.

JAZZ/NEW MUSIC

Anthony Brown's Asian American Orchestra Yoshi's San Francisco. Bpm, \$20.
"B3 Wednesdays" Coda. 9pm, \$7. With Adam Shulman.
Cat's Corner Savanna Jazz. 7pm, \$5-10.
Michael Chase Rite Spot, 2099 Folsom, 5F; www.ritespotcafe.net. B:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place, 5F; (415) 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

49 Special Climate Theater, 285 9th St., 5F; (415) 704-3260. 8pm.
Freddy Clarke and Wobbly World Peña Pachamama, 1630 Powell, 5F; (415) 751-6090. B:30pm, \$10.
Liz Rogers Plough and Stars. Bpm, free.
Tippy Canoe 50Cha Café, 3235 Mission, 5F; (415) 643-6848. B:30pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room. 10pm, \$5. Goth with

DJs Nako, Omar, and Justin.
Hands Down! Bar on Church. 9pm, free. With OJs Claksarb, Mykill, and guests spinning indie, electro, house, and bangers.
Indulgence Wednesdays Harry Denton's Starlight Room, top floor, Sir Francis Drake Hotel, 450 Powell, 5F; (415) 395-8595. 9pm, \$15. With OJs Sam Isaac, Bruce, Live Models, and more helping you to relax, dance and indulge in good food and good company.
Jam Wednesday Infusion Lounge. 10pm, free. OJ Slick Dee.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Oalva. 9pm-2am, free. OJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, 5erg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with OJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 24

ROCK/BLUES/HIP-HOP

B-52s, Venus Inferns Regency Ballroom. Bpm, \$55.50-67.50.
Back40 Simple Pleasures, 3434 Balboa, 5F; (415) 387-4022. Bpm, free.
"Blue Bear School of Music Band Showcase" Café du Nord. 7:30pm, \$12-20.
Cormorant, Velinas, Fell Voices, Elm, Servile Sect, DJ Rob Metal Thee Parkside. 9pm, \$8.
Cotton Jones, Frontier Ruckus, Garrett Pierce Bottom of the Hill. 9pm, \$10.
Shane Dwight Biscuits and Blues. 8pm, \$15.
Mark Eitzel, Victor Krummenacher Red Oevil Lounge. Bpm, \$15.
Hundred Days, Mata Leon, Black Mercies Knockout. 9:30pm, \$5.
John Brown's Body, Black Seeds Rickshaw 5top. B:30pm, \$17.
Manic Street Preachers Fillmore. Bpm, \$22.50.
Om, Lichens Independent. 9pm, \$15.
On the Spot Trio, Audible Mainframe Boom Boom Room. 9:30pm, \$7.
La Plebe, King City, Jesse Morris and the Man Cougars Eagle Tavern. 9:30pm, \$7.
Jerry Jeff Walker, Django Walker Great American Music Hall. Bpm, \$35.
"World Record Appreciation Society" Hemlock Tavern. 9pm, \$8.

BAY AREA

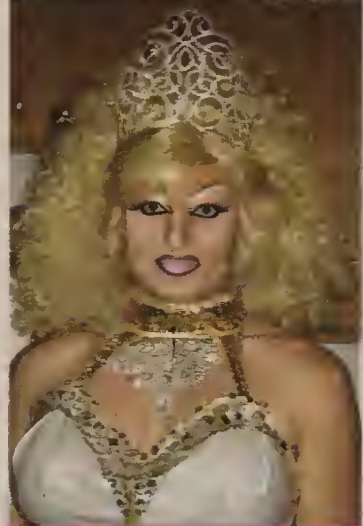
Bon Iver, Megafaun Fox Theater. Bpm, \$22.50.

JAZZ/NEW MUSIC

Al Coster Trio and jam Savanna Jazz. Bpm, \$5.
Andrew Elmer Shanghai 1930. 7pm, free.

CONTINUE5 ON PAGE 36 >>

PROMO SEXUAL



GLITTER HAS A DARK SIDE
 ☆ Our celebrity blogger ☆
POLLO DEL MAR
 (Miss Cannavishack)
 shows you her world
sfbg.com/blogs/promosexual
GUARDIAN

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WEDNESDAY, SEPTEMBER 23, 2009
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THUR/24
JAZZ/NEW MUSIC
CONT>>

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, B91 Beach, SF; (415) 771-6800. 7:30pm, free.
Kitten on the Keys Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.
Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
"Music for People and Thingamajigs Festival" Meridian Gallery, 535 Powell, SF; (S10) 418-3447. Bpm, \$10-15. Experimental music incorporating found and made instruments and alternate tuning systems.
Soulive Yoshi's San Francisco. B and 10pm, \$22-26.

Stompy Jones Top of the Mark. 7:30pm, \$10.
Walter Earl Group Coda. 9pm, \$7.

FOLK/WORLD/COUNTRY

Bluegrass and Old Time Jam Atlas Café. Bpm, free.
Flamenco Thursday Peña Pachamama, 1630 Powell, SF; (415) 751-6090. B:15pm, \$10-12. With Carola Zertuche.
Denise Funari, Misisipi Mike Wolf, Gayle Lynn, Maurice Tani Café Royal, 800 Post, SF; (415) 441-4409. Bpm, free.
Phil Johnson Castagnola's, 286 Jefferson, SF; (415) 776-S015. Bpm, \$10.
Old Blind Dogs Plough and Stars. Bpm, free.
Sarah Stiles, Rachel Wood-Rome Luggage Store Gallery, 1007 Market, SF; (415) 255-S971. Bpm, \$6-10.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. OJs Pleasurmaker, Señor Oz, J Elrod, and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.
Bingotopia Knockout. 7:30-9:30pm, free. Play from drinks, dignity, and dorky prizes with Lady Stacy Pants.
Caribbean Connection Little Boobab, 338B 19th St; 643-355B. 10pm, \$3. OJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
DJ Jah Yzer Icon Lounge. 10pm, \$5. Hosted by ArtNowSF.
DJ JayCeeOh Ambassador Lounge, 673 Geary, SF; (415) 563-B192. 10pm. RSVP to guestlist@justoneent.com with subject "jco".
Drop the Pressure Underground SF. 6-10pm,

free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest OJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with OJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; BBS-478B. 10pm, free. Oubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with OJ Juan Oata.
Mirza Party and Soul Movers Infusion Lounge. 9pm, free. Featuring Designer OJs.

Popscene 330 Rich. 10pm, \$10. Rotating OJs spinning indie, Britpop, electro, new wave, and post-punk.
Represent Icon Lounge. 10pm, \$5. With Resident DJ Ren the Vinyl Archaeologist and guest.
Toppa Top Thursdays Club Six. 9pm, \$5. Jah Warrior, Jah Yzer, I-Vier, and Irie Oole spin the reggae jams for your maximum irie-ness.

FRIDAY 25

ROCK/BLUES/HIP-HOP

Addison, Started-Its, Semiconductors Hotel Utah. 9pm, \$8.
Dave and Confused, Funky Beulah, Spacelord, Ghosts on the Radio Rock-It

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WEDNESDAY SEPTEMBER 23RD
SINNER SINNERS (FRANCE)
UNKO ATAMA
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FRIDAY SEPTEMBER 25TH
ALCOHOLOCAUST PRESENTS
ONE IN THE CHAMBER
SABERTOOTH ZOMBIE
HELL HATH NO FURY (FROM LOS ANGELES)
WAYLIN JENOCIDE (MEMBERS OF ORB OF
CONFUSION AND FLOATING GOAT)
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 8:30PM / \$7 ADMISSION

SATURDAY SEPTEMBER 26TH
ABSOLUTE MUSIC PRESENTS: BOOMFEST 2009
THE GRANNIES
THE MEAT SLUTS
MAKLAK
PSYCHOLOGY OF GENOCIDE
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
DOORS 9:00PM / \$7 ADMISSION

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OPEN MIC COMEDY
IN THE BACKROOM
(SIGNUP @ SFSTANDUP.COM)
6PM-9PM / NO COVER

TUESDAY SEPTEMBER 29TH
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W/ OJ TOPH ONE
+ PUNK ROCK-N-SCHLOCK BACKROOM KARAOKE
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9PM-2AM / NO COVER

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10/02- WICKED MERCIES, HI-NOBLES
10/03- FAT BOTTOM GIRLS (QUEEN TRIBUTE)

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FRIDAY SEPTEMBER 25TH 8PM | \$10
WONDER BREW 3

SATURDAY SEPTEMBER 26TH 9PM | \$10
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(OF SQUEEZE)
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WED 23
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MICHAEL ABRAHAM
Jazz Session

THU 24
9pm, \$7
GABBY LA LA
Bernadette
Alex Caton with Sabra Guzman

10:30pm
ROB REICH (PIANO) & CRAIG VENTRESCO (GUITAR)

FRI 25
9pm, \$6-10
THE LUCKY ROAD

6-8pm, FREE
CHRIS JONES

SAT 26
9pm, \$7-10
THE CALIFORNIA HONEYDROPS
The Rally Price Band

9pm, \$7-10
UNCLE LEROY'S ALL MALE STRIP REVUE

SUN 27
8:30pm, FREE
Bluegrass Mondays w/
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MON 28
10:30pm FREE
RED LIGHT OPEN MIC
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TUE 29

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WED 9/23
DJ SOMEBODY SOMEDAY & A CAST OF DOZENS 10PM

THU 9/24
DJ MISS CHERRY T. 10PM

FRI 9/25
SOCKPUPPPET SOUNDSYSTEM 10PM

SAT 9/26
MOONSTOMPER REGGAE NIGHT
W/ DJ CHAOS AND TOZZ
GRAVE 10PM

MON 9/29
DJ SQUID 7PM & KARAOKE
W/ PAUL 10PM

SUN 9/27
ALCOHOLOCAUST PRESENTS "STUMP THE WIZARD"-
INTERACTIVE DJ GAME W/
WHATSHISFUCK AND DJ THE WIZARD 9PM

TUE 9/30
DJ MIKEL-DUB RIOT 10PM

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Room. 9pm, \$5.
Dead to Me, Nothington, Re-Volts, Semi Evolved Simians Thee Parkside. 9pm, \$10.
Felonious Coda. 10pm, \$10.
Foolproof, Cuban Cigar Crisis, Dum Sprio Spero House of Shields. 9pm, \$5.
Galactic Fillmore. 9pm, \$29.50.
Gov't Mule, Carney Warfield. 8pm, \$37.
"Kid Koaia presents the Slew: Live" Independent. 9pm, \$17. Adira Amram opens.
Living Colour, Fishbone Regency Ballroom. 9pm, \$27.
One in the Chamber, Sabertooth Zombie, Heil Hath No Fury, Waylin Jenocide Annie's Social Club. 9:30pm, \$7.
Proclaimers, Pants Pants Bottom of the Hill. 9:30pm, \$15.
Radiators Great American Music Hall. 9pm, \$25.

Slavic Soul Party, Brass Menazeri Elbo Room. 8:30 and 11:30pm, \$15 (two-show pass, \$25).
Tainted Love, Mustache Harbor Bimbo's 365 Club. 9pm, \$23.
Billy Talent, Poison the Well, AM Taxi 5lim's. 8:30pm, \$15.
This Charming Band, Erasure-Esque, Love Vigilantes Café du Nord. 9:30pm, \$12.
3 Leafs, Carietta Sue Kay, Si Claro Hemlock Tavern. 9:30pm, \$6.
Whip Boom Boom Room. 1am, \$20.
Wonder Bread 5 Red Devil Lounge. 8pm, \$10.

BAY AREA

Chickenfoot, Queensryche, Davy Knowies and Back Door Siam Greek Theater, UC Berkeley, Berk; www.ticketmaster.com. 7pm, \$39.50-65.

Hammer, Whodini Fox Theater. 8pm, \$45.75-65.75.

JAZZ/NEW MUSIC

Audium 9 1616 Rush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
"Cultural Encounters: Friday Nights at the deYoung presents Jazz at Intersection" Wilsey Court, de Young Museum, SO Hagiwara Tea Garden Or, SF; www.deyoungmuseum.org. 6:30pm, free. With Sarah Willson's Trapeze Project.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.
Jim Butler Quartet Savanna Jazz. 8pm, \$5.
Kitten on the Keys Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net. 9pm, free.

Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.

Soulive Yoshi's San Francisco. 8 and 10pm, \$22-26.

Terry Disley Experience Shanghai 1930. 7:30pm, free.

FOLK/WORLD/COUNTRY

Cuban Nights Peña Pachamama, 1630 Powell, SF; (415) 751-6090. 8:30pm, \$19.95. With singer Flito Reinoso.

Makana Biscuits and Blues. 8pm, \$20.

Quijerema, Rafael Manriquez Red Poppy Art House. 8pm, \$12-15. Developing the Chilean new song movement.

Social Sunday, Goodbye Gadget Dolores Park Café. 7:30pm, free.

Brandon Stanley Plough and Stars. 8pm, \$6.

BAY AREA

Brad Paisley, Dierks Bentley, Jimmy Wayne Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. 7:30pm, \$29.25-58.75.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

Bar on Church 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.

Blow Up Rickshaw Stop. 10pm, \$10-15. DJ Jefrodisiac and Ava Berlin present this electro-disco-noir nightclub.

Bombastik 103 Harriet, 103 Harriet, 5F; (415) 431-7444. 10pm, \$15. With DJs Benga,

CONTINUES ON PAGE 38 >>

BOTTOM OF THE HILL
 Info line: (415) 621-4455

WED SEP 23
 DOOR 8:30
 \$12
DILLINGER FOUR
RIVERBOAT GAMBLERS
THE ARRIVALS
YOUNG OFFENDERS

THU SEP 24
 DOOR 8:30
 \$10
COTTON JONES
FRONTIER RUCKUS
GARRETT PIERCE

FRI SEP 25
 DOOR 8:30
 \$15
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THE PROCLAIMERS
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SAT SEP 26
 DOOR 9:30
 \$10/\$12
TELEFON TEL AVIV
THE RACE
CLOUD ARCHIVE

TUE SEP 29
 DOOR 8:30
 \$8
SAMVEGA
THE SHIMMIES
MAERE

WED 9/30
STRIPMALL ARCHITECTURE
 Sweet Trip • Boy In Static
THE HOT TODDIES
 Foxes! • The Ian Fays

THU 10/1
7TH STRUMMER TRIBUTE
THE ARMA&PEONS-ERIC McFADDEN
THE HOOKS-TWO TIMIN HUSSIES-INTERCHORDS

FRI 10/2
JACK PENATE
MILKE SNOW • Loguat

SAT 10/3
THE BLAKES
 Music For Animals • Lucky Jesus

SUN 10/4
THE 69 EYES
 Dominin • The Becoming

MON 10/5
BUSDRIVER
THEMSELVES • Nocando

TUE 10/6
THEMSELVES • Nocando

www.bottomofthehill.com
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 advance tickets: bottomofthehill.com/tickets.html

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FRI/25
DANCE CLUBS
 CONT>>

PantyRaid, Martyn, and more.
Boom Boom Room 9pm, \$10. With Pleasuremaker, OJ Señor Oz, and Afrolicious.
Drop the Lime Mighty. 10pm, \$12. With OJs Tim Exile, Warp and Sleazemore.
End of Summer Party Jelly's, 29S Terry Francois, SF; (510) 692-7069. 10pm, \$15. With OJs Rick Lee, Kel's, Gator Boots, and more. September babies free until Midnight.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 9pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, OJ Centipede, and Shane King.

Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating OJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Gymnasium Stud. 10pm, \$5. With OJs Violent Vickie and guests spinning electro, disco, rap, and 90s dance and featuring performers, gymnastics, jump rope, drink specials, and more.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-

tastic party.
Miles Medina, Slick D Infusion Lounge. 9pm, \$20.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Stupid Fresh Club Six. 9pm, free. With OJs Oelivery, Bling Crosby, Frank Footer, and more spinning hip hop, reggae, and club hits.
Suite Jesus 111 Minna. 9pm, \$20. Beats, dancehall, reggae and local art.
Teenage Dance Craze Party Knockout. 10pm, \$3. Teen beat and twisters with OJs Sergio Igledias, Russell Quann, and dX the Funky Gran Paw.

SATURDAY 26
ROCK/BLUES/HIP-HOP

!!!, **Indian Jewelry** Independent. 9pm, \$20.
Birdmonster, A B and the Sea Bottom of the Hill. 2:15pm, \$5-20. Benefit for the Potrero Hill Public Library.
Bridge to Hope Great Meadow, Fort Mason, SF; 1-800-595-4849. 11am, \$38-78. A benefit for the Lazarex Cancer Foundation featuring Brian McKnight, Gerald Albright, Kirk Whalum, Zakiya Hooker, and more.
Epiphanette, Great Girls Blouse, Polyphonic Monk Brainwash Café, 1122 Folsom, SF; (415) 861-3663. 8pm, free.
Eric McFadden Trio Boom Boom Room. 9:30pm, \$12.

Five Fingers of Death, Holy Remodel, Kumbulus Thee Parkside. 3pm, free.
Grannies, Meat Sluts, Maklak, Psychology of Genocide Annie's Social Club. 9pm, \$7.
Notorious, Glorified HJ Red Devil Lounge. 8pm, \$10.
Ovipositor, Generalissimo, Cartographer Hemlock Tavern. 9:30pm, \$6.
Hope Sandoval and the Warm Inventions Fillmore. 9pm, \$26.50.
Tainted Love, Barely Manilow Bimbo's 365 Club. 9pm, \$23.
Telefon Tel Aviv, Race, Cloud Archive Bottom of the Hill. 10pm, \$10.
Earl Thomas Biscuits and Blues. 8 and 10pm, \$22.
Wallpaper Rickshaw Stop. 9pm, \$10-15.

CONTINUES ON PAGE 40 >>

A Hellraiser Happy Hour

QUAN BUY ME LOVE!

Hosted by Bay Area rock legend & diehard Beatles obsessive

RUSSELL QUAN!



Calling all blackbirds, daytrippers, Lucys, Prudences, Michelles and Judes! Join the Guardian Hellraisers for a FREE happy hour filled with the music of John, Paul, George and Ringo, at one of the hottest spots on Polk Street!

Enjoy ice-cold drink specials! Bask in Russell's famously cool demeanor! Take the Beatles Trivia Contest for fantastic prizes, including tickets to the much-anticipated weekend music festival BEATLES FEST WEST! [Some restrictions apply]

WEDNESDAY, SEPTEMBER 30, 2009
 6PM - 8:30PM | NO COVER | 21 & OVER

McTEAGUES SALOON
 1237 Polk at Sutter
 www.McTeagues.com

GUARDIAN
 THE SAN FRANCISCO BAY GUARDIAN
 www.sfbg.com/hellraiser

Best public transit:
 19 Polk, 47/49 Van Ness, 2 Clement, 3 Jackson, 4 Sutter, 38/38L Geary

Illustration by Jeff Heerman

thee **Parkside**

FULL BAR • 7 DAYS
 THE FINEST OUTDOOR PATIO SOUTH OF MARKET

*Mon - Fri New & Improved 2pm-8pm

HAPPY HOUR

\$3 WELLS SATURDAY 3-8PM
 KITCHEN OPEN DAILY

*Thu 9/24 WHORE FOR SATAN PRESENTS
 9PM \$8 ALL AGES
CORMORANT VELNIAS FELL VOICES ELM SERVILE SECT DJ ROB METAL

*Fri 9/25
 9PM \$10
DEAD TO ME NOTHINGTON THE RE-VOLTS SEMI EVOLVED SIMIANS

*Sat 9/26 BOOMFEST HAPPY HOUR SHOW
 3PM FREE ALL AGES
FIVE FINGERS OF DEATH HOLYROLEMODEL KUMBULUS

9PM FREE
BEHIND THE BLEACHERS DJ'S SPINNING ALL NIGHT \$4 22 OZ. BOTTLES OF PRIMO

*Sun 9/27
 4PM/FREE ALL AGES
TWANG SUNDAY KAMI NIXON & THE SKIDDY KNICKERS (MEMBERS OF THE TUBES)

UPCOMING SHOWS:
 10/1 - MALDROID, WE SHOULD BE DEAD, THE HOOKS
 10/2 - DESTROYER 666, THE ACCUSED, WITCHAVEN, VIETUS MORTUUS
 10/3 - SCHANDE, WHO CARES, BELLY OF THE WHALE
 10/4 - REVEREND DEADEYE
 10/5 - GOD DETHRONED, ABIGAIL WILLIAMS, WOE OF TYRANTS, AUGURY
 10/6 - BANE, TRASH TALK, FOUNDATION, GRACE ALLEY
 10/7 - NO USE FOR A NAME, PERFECT MACHINES, ROCKFIGHT
 10/10 - FRISCO FREAKOUT
 10/13 - A WILHELM SCREAM, LIVING WITH LIONS, THE ROOT BEFORE, HEARTSOUNDS
 10/16 - KING WITH 510'S FINEST
 10/27 - NICO VEGA, SCENE OF ACTION

ADV TIX THROUGH WWW.THEEPARKSIDE.COM
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Hemlock TAVERN
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 WWW.HEMLOCKTAVERN.COM

DAVID DONDERO 9PM, \$10
 WED 9/23
 CHRISTOPHER LOCKETT
 SHAUN PAUL GORDON

WORLD RECORD APPRECIATION SOCIETY 9PM, \$8 ADVANCE TIX NOW ON SALE
 THU 9/24

3 LEAFS 9:30PM, \$6
 FRI 9/25
 CARLETTA SUE KAY
 SI CLARO

OVIPOSITOR 9:30PM, \$6
 SAT 9/26
 GENERALISSIMO
 CARTOGRAPHER

DIDIMAO 9PM, \$5
 SUN 9/27
 SWAHILI
 INCA ORE
 SANTA SANGRO

PORCHLIGHT OPEN DOOR PRESENTS
"BACK TO SCHOOL"
 \$50 CASH PRIZE 6:30PM, \$5
 MON 9/28

PUNK ROCK SIDESHOW 10PM, FREE
 W/DJ TRAGIC & DUCHESS OF HAZARD

SIAN ALICE GROUP (U.K.) 9PM, \$10
 TUE 9/29
 LEOPOLD & HIS FICTION
 ENABLERS

THE SERMON 9PM, \$6
 WED 9/30
 THE BLANK STARES

HOT FOG 9PM, \$6
 THU 10/1
 PRIVATE DANCER
 CAREERS

CLIPD BEAKS 9:30PM, \$6
 FRI 10/2
 EXPERIMENTAL DENTAL SCHOOL
 PILES

THE BUGS (PORTLAND) 9PM, \$6
 SAT 10/3
 DADFAG
 SAD HORSE

LIQUID INDIAN 9PM, \$6
 SUN 10/4
 (XTIAN FROM TRICLOPS!)
 MUJAHEDDIN BERNSTEIN AFFAIR
 (MEM. OF SECRET CHIEFS 3)
 NORTH FORK
 WHITE PEE

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 Full Bar, Great Grub, Pool, Darts, Big TVs,
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THU SEP 24	BRIT POP KARAOKE 9pm
FRI SEP 25	JOEL STREETER & MAX DELANEY 10pm
SAT SEP 26	KICKBALL MID SEASON PARTY DJ BEN DOVER 9pm
SUN SEP 27	NFL SUNDAY TICKET ALL GAMES ALL DAY FULL KITCHEN 9am
MON SEP 28	MONDAY NIGHT FOOTBALL \$10 PRIME RIB
TUE SEP 29	OPEN MIC WITH GRASSHOPPER 8pm sign up

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WED. SEPT. 23 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR

DANCE GAVIN DANCE
TONIGHT! **EMAROSA**
OF MICE AND MEN • TIDES OF MAN

FRI. SEPT. 25 • DOORS 7:30 / SHOW 8:30 • \$15 ADV. / \$15 DOOR

BILLY TALENT
POISON THE WELL • AM TAXI

SAT. SEPT. 26 • DOORS / SHOW 10 • \$15 ADV. / \$15 DOOR

BLOWOFF
HOSTED AND DJ'D BY
BOB MOULD AND RICH MOREL

SUN. SEPT. 27 • DOORS 7 / SHOW 7:30 • \$22 ADV. / \$22 DOOR

EDGUY • EPICUREAN
LUNA MORTIS • EPIDEMIA

FREE TUES. SEPT. 29 • DOORS 7 / EVENT 7:30

FLYLEAF LISTENING PARTY
FOR "MEMENTO MORI" PLUS SPECIAL
APPEARANCE BY LACEY AND SAMEER

WED. SEPT. 30 • DOORS 8 / SHOW 9 • \$18 ADV. / \$21 DOOR

SOJA • KAPAKAHI
THE MOVEMENT

THURS. OCT. 1 • DOORS 8 / SHOW 8:30 • \$16 ADV. / \$16 DOOR

DATAROCK
ESSER • KAV

FRI. OCT. 2 • DOORS 8 / SHOW 9 • \$17 ADV. / \$17 DOOR

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LONEY, DEAR
ANNA TERNHEIM

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OOHLALA IN SAN FRANCISCO PRESENTS
TONIGHT! **THE DO**
HOLLYWOOD, MON AMOUR
('80s MOVIE SONGS REINVENTED)

THURS. SEPT. 24 • DOORS 7 / SHOW 8 • \$32 ADV. / \$35 DOOR

SEATED **JERRY JEFF WALKER**
DJANGO WALKER

FRI. SEPT. 25 • DOORS 8 / SHOW 9 • \$25 ADV. / \$25 DOOR

THE RADIATORS
THRIFT STORE COWBOYS

SUN. SEPT. 27 • DOORS 7 / SHOW 8 • \$21 ADV. / \$21 DOOR

SONDRE LERCHE
(SOLO ELECTRIC)
JBM

MON. SEPT. 28 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR

KYMBERLI'S MUSIC BOX PRESENTS
DEAD MEADOW
SPINDRIFT • HOWLIN RAIN
DJ DARRAGH SKELTON

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DOORS 7 / SHOW 8 • \$20 ADV. / \$20 DOOR

MASON JENNINGS
CRASH KINGS

THURS. & FRI. OCT. 1 & 2 • \$100 ADV. / \$100 DOOR

DOORS 7 / SHOW 8 (THURS.) • DOORS 8 / SHOW 9 (FRI.)

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BOZ SCAGGS & THE

BLUE VELVET BAND

FEATURING JAMES COTTON, AUSTIN DE LONE,

NICK LOWE, BUDDY MILLER, DEREK O'BRIEN,

WES STARR, JIMMIE VAUGHAN,

& JACK "APPLEJACK" WALROTH

SPECIAL OPENING SET BY BUDDY MILLER

Gibson Baldwin

Gibson

Baldwin



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MOTION PICTURE SOUNDTRACK: ORIGINAL SONGS BY
KAREN O AND THE KIDS

FEATURING "ALL IS LOVE"

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MOTION PICTURE IN THEATRES OCT 16

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REPRODUCTION OF THE ORIGINAL ARTWORK BY KAREN O AND THE KIDS
FOR THE MOTION PICTURE "WHERE THE WILD THINGS ARE" BY PETER JACKSON
OCTOBER 16TH

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Flyleaf Lithograph

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TIME: Doors open at 7pm

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WILL BE ALLOWED THIS EVENING*

RASPUTIN
MUSIC & DVDS

333 Slim's

SAT/26
CONT>>

JAZZ/NEW MUSIC

Audium 9 1616 Bush, 5F; (415) 771-1616. 8:30pm, \$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, B91 Beach, 5F; (415) 771-6800. Bpm, free.
"Jazz Mafia Presents: Remix Live" Coda. 10pm, \$10.
Proteges of Hyler Jones Shanghai 1930. 7:30pm, free.
Roberta Gambarini Quartet Yoshi's San Francisco. 8 and 10pm, \$18-22.
Ricardo Scales Top of the Mark. 9pm, \$10.
Susannah Smith and band Savanna Jazz.

Bpm, \$5. With jazz harpist Motoshi Kosako.

FOLK/WORLD/COUNTRY

Hank Cramer San Francisco Maritime National Historic Park, west end of Fisherman's Wharf, 5F; (415) 561-6662, ext. 33. Bpm, \$14. Part of the Sea Music Concert Series.
Toshio Hirano Rite Spot, 2099 Folsom, 5F; www.ritespotcafe.net. 9pm, free.
Paddy Keenan Plough and Stars. Bpm, \$6.
Peruvian Night Peña Pachamama, 1630 Powell, 5F; (415) 751-6090. 7:30pm, \$19.95. With Luis Valverde and Jose Monteverde.
Sila, DJ Santero, DJ Jeremlah and the Afrobeat Nation Café du Nord. 9:30pm, \$15.

BAY AREA

Paulina Rubio Fox Theater. 8pm, \$39.50-69.50.

DANCE CLUBS

Baby Loves Disco Ruby Skye. 2pm, \$18. A child proof disco party for toddlers, preschoolers, and parents looking for a break from the routine playground circuit.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Barracuda 111 Minna. 9pm, \$5-10. Eclectic 80s music with OJs Oamon, Phillie Ocean, and Mod Dave, plus free 80s hair and make-up by professional stylists.
Blowoff 5lim's. 10pm, \$15. Hosted and DJ'd by Bob Mould and Rich Morel.
DJ Solarz Infusion Lounge. 9pm, \$20.
4OneFunktion Elbo Room. 10pm, \$5. Hip-hop with Computer Jay, F.A.M.E., and OJs A-Ron, B. Cause, and Mista B.

Funkentanz Paradise Lounge. 10pm, \$15. Featuring Poker Flat and OJs Burnski, Adnan Sharif, Limaçon and Zenith.
Go Bang! Deco 5F, 510 Larkin St; (415) 346-2025. 9pm, \$5. Experience the Atomic Dancefloor Oisco Action with OJs Eddy Bauer, Flight, Nicky B., Sergio and more.
HYP Club Eight, 1151 Folsom, 5F; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With OJ Morse Code and live guest performances.
Summer Saturdays Bar On Church. 9pm, free. With OJ Mark Andrus spinning top 40, mash-ups, hip hop, and electro.

SUNDAY 27

ROCK/BLUES/HIP-HOP

Blitzen Trapper Independent. 8pm, \$16.
Bonfire Madigan, Kelli Rudick, Odessa Chen Café du Nord. 8pm, \$12.
Brothers Goldman Boom Boom Room. 9:30pm, free.
Didimao, Swahill Hemlock Tavern. 9pm, \$5.
Edguy, Epicurean, Luna Mortis, Epidemia Slim's. 8pm, \$22.
Honor Society Fillmore. 8pm, \$7.11.
"Leonard Cohen Tribute" Make-Out Room. 8pm, \$7. Musicians Jeffrey Luck Lucas and Justin Frahm celebrate their birthdays with a Cohen tribute, featuring performances of Cohen songs by Kelley Stoltz, Sean Smith, Nathan Wanta, Kira Lynn Cain,

Make-Out Room



WEDNESDAY SEPTEMBER 23 7PM, \$15 ADV/\$18 DDDR
LIVE ON STAGE
JONATHAN RICHMAN!
W/ TOMMY LARKINS ON DRUMS

THURSDAY SEPTEMBER 24 7PM, NO COVER!
HEY LADIES, HAPPY HOUR!
DJ CHOICE SPINNING 80S AND ALT-ROCK!

WEB OF SOUND
 A MIX OF 60S PSYCH, FREAKBEAT, GARAGE & SOUL - DJ JACKIE SUGARLUMPS AND SPECIAL GUESTS AMY AZZONIA & TROY COOK ("GOING STEADY")
 SARA PEDAL & TODD HUDSON ("DEAL WITH IT")
 RUBY WHITE & SENOR BOOGALOO

FRIDAY SEPTEMBER 25 7PM, \$12 ADV/\$15 00OR
MORTIFIED
 A COMIC EXCAVATION OF PRIVATE TEENAGE DIARY ENTRIES, POEMS, & LOVE LETTERS

EVERY FRIDAY AT 10PM, \$5
LOOSE JOINTS!
W/ DJ'S THOM THUMP
DAMON BELL & CENTIPEDE
 FUNK/SOUL/HIPHOP/ AFRO-BEAT/ & MORE

SATURDAY SEPTEMBER 26 1:30, \$8 ADV/\$10 00OR
SCHOOL OF ROCK MATINEE
 TRIBUTE TO MOTOWN!

SATURDAY SEPTEMBER 26 7PM, \$12 ADV/\$15 00OR
MORTIFIED

EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
WITH ROGER MAS AND EL KOOL KYLE
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY SEPTEMBER 27 1:30PM, \$8 ADV/\$10 00OR
SCHOOL OF ROCK MATINEE
 TRIBUTE TO MOTOWN!

SUNDAY SEPTEMBER 27 7PM, \$7
JEFFEREY LUCK LUCAS' & JUSTIN FRAHM'S
5TH ANNUAL BIRTHDAY BASH
 W/ SPECIAL GUESTS: KELLEY STOLTZ, SEAN SMITH, MIGUEL ZELAYA, KIRA LYNN CAIN, BONE COOTES, NATHAN WANTA, GARRET PIERCE, MIKE SEMPET, SARA BETH NELSON & ERIC MASKOL

MONDAY SEPTEMBER 28 7PM
CAT'S PAJAMAS
 W/ GINGER OF WHORE MAGAZINE.
 READINGS/MUSIC/BEAUTY AND MAYHEM...

TUESDAY SEPTEMBER 29 NO COVER!
EVERY TUESDAY AT 9PM
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 DEEP & SWEET 60'S SOUL 45'S
OJ'S LUCKY, PRIMO & FRIENDS

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Elbo Room

WED 9/23 10PM \$5
 ELBO ROOM PRESENTS
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 WITH DJS
NAKO, OMAR, JUSTIN

THU 9/24 9:30PM \$5 B4 11 \$6 AFTER
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
 WITH DJS/HOSTS:
PLEASUREMAKER
SENIOR OZ PLUS RESIDENTS
J ELROD AND B LEE

FRI 9/25 8:30PM 11:30PM
 ELBO ROOM PRESENTS
SLAVIC SOUL PARTY
 (INV) (RECORD RELEASE),
BRASS MENAZERI
 TIX: \$12.50/\$15
 TWO-SHOW PASS AVAILABLE FOR \$25
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SAT 9/26 10PM \$5 B4 11 \$10 AFTER
 ELBO ROOM PRESENTS
4ONEFUNKTION FEAT.
COMPUTER JAY,
F.A.M.E., DJS A-RON,
B.CAUSE, MISTA B

SUN 9/27 9PM \$7
 DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH THE BAY AREA DEBUT OF
INTERNATIONAL OBSERVER (NEW ZEALAND)
 PLUS
JACOB CINO AKA
DJ CHINBAMBINO
 (THIRD EYE TRIBE, CANADA) AND
DJ SEP

MON 9/28 9PM \$6
 \$2 DRINK SPECIALS
METALKPRETTY (NY),
KING LOSES CROWN
SCENE OF ACTION

TUE 9/29 9PM \$6
 ELBO ROOM PRESENTS
CANDELARIA
 (FEATURING MEMBERS OF
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WED 9/30 9PM \$7
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UPCOMING
 THU 10/1 AFROLICIOUS
 FRI 10/2 JAM ON IT: DJ QUEST
 SAT 10/3 SAT NITE SOUL PARTY
 SUN 10/4 DUB MISSION: DJ SEP

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Sep 29 Tue 7pm \$12 adv \$18 door All Ages
Imperative Reaction
 Psyclon Nine
 Dismantled
 We Got This Far

Sep 30 Wed 8pm \$12 adv \$18 door All Ages
Hocico
 Hardwire
 The People's Republic of Europe

Oct 1 Thu 7pm \$12 adv \$15 door All Ages
Kylesa
 Saviours
 Bison B.C.
 Kowloon Walled City

Oct 4 Sun 7pm \$10 adv \$12 door All Ages
New Model Army
 Plus guests, TBA
 With DJS:
 Decay (Death Guild)
 Malderor

Oct 16 Fri 8pm \$12 adv \$14 door All Ages
The Phenomenauts
 Go Jimmy Go
 The Struts
 Horror X

Oct 17 Sat 8pm All Ages
Covenant
 Plus guests, TBA

Oct 25 Sun 8pm All Ages
Combichrist
 Plus Guests, TBA

Oct 30 Friday 9pm \$13 18+
All Hallows Eve
 DNA Lounge, Death Guild, Meat & Hubba Hubba Revue present The
 DNA Lounge Halloween Spectacular

Nov 10 Tue 8pm All Ages
Grendel
 Modulate

DEATH GUILD
 gothic, industrial, synthpop.
Every Monday at DNA Lounge
 9:30pm - 18:W/D
 \$3 before 10pm; \$5 after.
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 Dinner 'til 11PM

WEDNESDAY & THURSDAY 23RD AND 24TH 7:30PM
 \$12-\$20 SLIDING SCALE (ROCK/POP) ALL AGES
BLUE BEAR SCHOOL OF MUSIC BAND SHOWCASES

FRIDAY SEPTEMBER 25TH 9:30PM \$12 (INDIE)
THIS CHARMING BAND
ERASURE-ESQUE

SATURDAY SEPTEMBER 26TH 9:30PM \$15 (AFROBEAT/WDRLD)
 MAISHA PRODUCTIONS PRESENTS:
SILA
DJ SANTERO • DJ JEREMIAH AND THE AFROBEAT NATION

SUNDAY SEPTEMBER 27TH 8PM \$12 (INDIE)
BONFIRE MADIGAN
KELLI RUDICK • ODESSA CHEN

MONDAY SEPTEMBER 28TH 9:30PM \$10/\$12 (FOLK/PSYCHE/ROCK) (FOLK/PSYCHE/ROCK)
 PRESENTS:
MV & EE
EXPO 70 • BRONZE
 INNER BEAUTY (MATT BALOWIN SOLO ELECTRIC)
DJ ANDY CABIC

WEDNESDAY SEPTEMBER 30TH 8PM \$10 (ROCK/POP)
 ONE BREATH AWAY: A BENEFIT FOR THE MIND BODY AWARENESS PROJECT FEAT:
ALMA DESNUDA
LADY DANVILLE • DAVEY G PROJECT
ILAYA • BRETT HUNTER

THURSDAY OCTOBER 1ST 9PM \$10 (ROCK)
GLENN LABS
MARK MATOS AND OS BEACHES
TY MIKE AND THE SCARECROWS (CD RELEASE)

FRIDAY OCTOBER 2ND 7:30PM \$20 (FOLK/COUNTRY) ALL AGES
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
JON LANGFORD AND THE PINE VALLEY COSMONAUTS
 WITH ROSIE FLORES, THE SADIES,
 SALLY TIMMS AND RICO BELL

FRIDAY OCTOBER 2ND 9PM \$10/\$12 (COUNTRY/BLUEGRASS)
MONTANA SLIM STRING BAND
BUCKY WALTERS • THE INNAPPROPRIATORS

SATURDAY OCTOBER 3RD 9:30PM \$12 (ROCK)
 PIRATE CAT RADIO PRESENTS:
SLIM CESSNA'S AUTO CLUB
THE PINE BOX BOYS • TINY TELEVISION

SUNDAY OCTOBER 4TH 8PM \$12 (INDIE)
TREVOR CHILDS AND THE BEHOLDERS
THE ECHO FALLS
CYNDI HARVELL

MONDAY OCTOBER 5TH 8PM \$12 (EXPERIMENTAL)
PROJECT
CLASSICAL REVOLUTION

TUESDAY OCTOBER 6TH 8:30PM \$15 (SONGWRITER)
TINA DICO

WEDNESDAY OCTOBER 7TH 8PM \$25 (ROCK) ALL AGES
 UPSTAIRS AT THE SWEDISH AMERICAN HALL:
ANDREW W.K. & CALDER QUARTET

THURSDAY OCTOBER 8TH 9:30PM \$10 (ROCK)
 DANCE OF DOOM 2009 FEATURING:
DEATH VALLEY HIGH
 (RECORD RELEASE)
THE THRILL OF IT ALL • KING LOSES CROWN

THURSDAY OCTOBER 9TH 9:30PM \$10 (ROCK/POP)
PILLS & JACKETS
 (W/ SPECIAL GUEST JEFF JERNIGANI)
FORGET ABOUT BOSTON
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 JESSE QUATTRO
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 THE NOSEBLEED ACADEMY, JELLYFISH KISS
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K-FLAY
 RDND BROTHERS, LITTLE RED RADIO

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and more.

Sondre Lerche, JBM Grot American Music Hall, Bpm, \$21.

JAZZ/NEW MUSIC

Don Alberts and Michael Jones Savanna Jazz, 7:30pm, \$5.

Cecilio and Kapono Yoshi's San Francisco, Bpm, \$4D.

Terry Disley Washington Square Bar and Grill, 1707 Powell, SF; (415) 433-1188, 7pm, free.

Grupo Falso Baiano with **Eva Scow** Coda, Bpm, \$7.

Rob Modica and friends Simple Pleasures, 3434 Balboa, SF; (415) 387-4022, 3pm, free.

Roberta Gambarini Quartet Yoshi's San Francisco, 2pm, \$5-22.

FOLK/WORLD/COUNTRY

Jack Gilder, Kevin Bemhagen, Richard Mandel and friends Plough and Stars, Bpm, free.

Grupo Falso Baiano Coda, Bpm, \$7.

Kami Nixon and the Skiddy Knickers Thee Parkside, 4pm, free.

DANCE CLUBS

DiscoFunk Mashups Cat Club, 10pm, free. House and 70's music.

Dub Mission Elbo Room, 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep and guests International Observer and Jacob Cino aka DJ Chinbambino.

Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB, 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

Honey Soundsystem Paradise Lounge, Bpm-2am. "Dance floor for dancers - sound system for lovers." Got that?

Jock! Lookout, 36DD 16th, 431-03D6, 3pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church, 9pm. Hip-hop with DJ Zax.

Last Sunday Bollyhood Café, 9:30pm, \$2. With DJs Noble and Duroja spinning dance hall, soul, and R&B.

Religion Bar on Church, 3pm. With DJ Nikita.

Stag Asia SF, 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

5 O'Clock Jive Inside Live Art Gallery, 151 Potrero, SF; (415) 3DS-B242, 3pm, \$5. A weekly swing dance party.

MONDAY 28

ROCK/BLUES/HIP-HOP

Alabama Mike and Third Degree Rasselas Jazz, 9pm, free.

Alice in Chains Fillmore, Bpm, \$25.

Dead Meadow, Spindrift, Howlin Rain, Kimberli's Music Box DJs Great American Music Hall, Bpm, \$15.

Jeffertitti's Nile, B and Not B, Boyfriend Search, Love Dimension Knockout, 9pm, \$7.

MV and EE, Expo '70, Bronze, Inner Beauty, DJ Andy Cabie Café du Nord, 9:30pm, \$12.

Metalkpretty Elbo Room, 9pm, \$5.

Rain Machine Independent, Bpm, \$15.

JAZZ/NEW MUSIC

Cecilio and Kapono Yoshi's San Francisco, Bpm, \$4D.

Lavay Smith Trio Enrico's, S04 Broadway, SF; www.enricosf.com, 7pm, free.

Richard Rite Spot, 2099 Folsom, SF; www.ritespotcafe.net, Bpm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; BBS-4788, 1Dpm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 4S!

Going Steady Dalva, 1Dpm, free. DJs Amy and Troy spinning 60's girl groups, soul, garage, and more.

CONTINUES ON PAGE 43 >>



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Klitschko v Arreola
followed by DJ Rich

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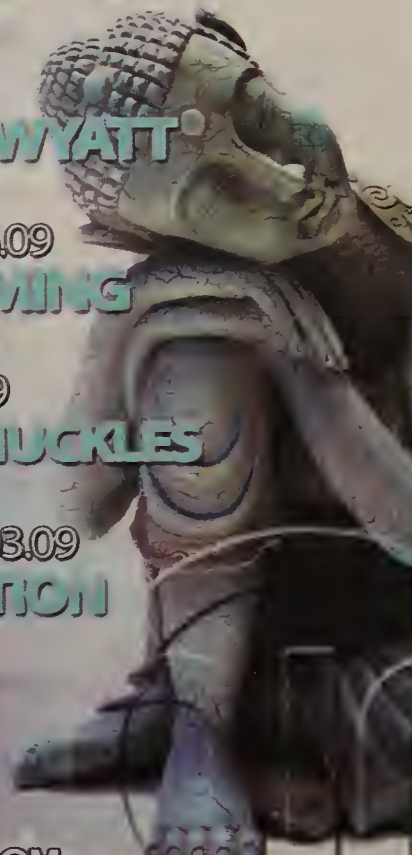
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MARQUES WYATT
(Deep, LA)

SATURDAY 9.26.09
PAUL HEMMING
(Temple Music Group)

FRIDAY 10.02.09
FRANKIE KNUCKLES
(Def Mix, Chicago)

SATURDAY 10.03.09
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The Tim O'Brien Band

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Billy Joe Shaver + Hayes Carll

OKKERVIL RIVER + OLD 97'S

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RICHIE HAVENS

The Barefoot Nellies + Natalie MacMaster + The Duhks

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Guy Clark + Verlon Thompson

JORMA KAUKONEN

Marty Stuart & His Fabulous Superlatives

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Jimmie Vaughan and Jack 'Applejack' Walroth

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SUNDAY 4 OCT

BOOKER T. & THE DRIVE-BY TRUCKERS

Doc Watson & David Holt

Darrell Scott Band + ODC/DANCE

Hazel Dickens + Aimee Mann

EMMYLOU HARRIS

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& THE CLINCH MOUNTAIN BOYS

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**MON/28
DANCE CLUBS**
CONT>>

King of Beats Tunnel Top. 1Dpm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 9D's hip hop, and more.
Krazy for Karaoke Happy Hour Knockout. 5pm, free. Belt it out with host Deadbeat.
Manic Mondays Bar on Church. 9pm. Drink BD-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 1Dpm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman

Pl: www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 1Dpm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 29
ROCK/BLUES/HIP-HOP

Crown City Rockers hosted by Lyrics Born, **Spaceheater's Blast Furnace**, DJ D-Sharp, **Mason Jennings**, **Crash Kings** Great American Music Hall. 8pm, \$2D.
Smokin' Joe Kubek and **Bnois King Biscuits**

and Blues. 8 and 11:30pm, \$15.
Lahar Boom Boom Room. 9:30pm, \$5.
Samvega, Shimmies, Maere Bottom of the Hill. 9pm, \$8.
Sian Alice Group, Leopold and His Fiction, Enablers Hemlock Tavern. 9pm, \$1D.
Destani Wolf Independent. 8pm, \$1D.99.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
David Binney Band Yoshi's San Francisco. 8 and 1Dpm, \$12-16.
"Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Shayna Steele and Jazz Mafia.
Michael Browne Trio Rite Spot, 2D99 Folsom, 5F; www.ritespotcafe.net. 8pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Kailash Kher, Cheb I Sabbah Fillmore. 8pm, \$25.
Gino Napoli Simple Pleasures, 3434 Balboa, SF; (415) 387-4022. 8pm, free.
Song Session Plough and Stars. 8pm, free. With Vince Keehan and friends.

DANCE CLUBS

Bitches Get Stitches 222 Hyde, 222 Hyde, 5F; (415) 812-6143. 8pm, \$15. With DJ Holger Zilske.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop,

bass, dub, glitch, and electro.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, 5F; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Stump the Wizard Argus Lounge. 9pm, free. Music and interactive DJ games with DJs What's His Fuck and the Wizard.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

AMOEBA MUSIC
LIVE SHOWS CALENDAR
 All shows are free & all ages welcome! Check Amoeba.com for complete listings...

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FRIDAY • SEPTEMBER 25 • 6PM
MANADALA PRESENTS: BROCK VAN WEY
 Amoeba's Manadala DJ Series presents a live performance with SF's own ambient techno master Brock Van Wey (a.k.a. Bvdub).

FRIDAY • OCTOBER 9 • 6PM
DAMON AND NAOMI
 Join the illustrious duo in celebration of *The Sub Pop Years*, a CD compilation of tracks from 1995-2002, and *1001 Nights*, a DVD compilation featuring four films, music videos, & live performances in Japan (out 9/29). Also catch them at The Independent later that night.

SATURDAY • OCTOBER 10 • 2PM
STEWART COPELAND BOOK SIGNING
 Stewart Copeland celebrates the publication of his new book, *Strange Things Happen: A Life with The Police, Polo and Pygmies* with a signing at Amoeba! Presented in conjunction with Booksmith. If you can't make the event, pre-order the book on Amoeba.com & we will have it signed for you before sending! (Orders must be received by noon on 10/08 for this offer.)

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WEDNESDAY • OCTOBER 7 • 6PM
THE SUPER CUTES
 The Super Cutes scream adorable with Maddy Boom & Spensaur Cooper singing catchy electro-twee-pop songs about ice-cream, unattainable love, & fluffy kittens.

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 HIP-HOP

SATURDAY SEPTEMBER 26TH 10PM \$10
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SUNDAY SEPTEMBER 27TH 8PM \$7
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 LATIN

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 OCTOBER 2

SHINEDOWN
 SICK PUPPIES
 ADELITAS WAY
 OCTOBER 3

SOULFLY
 PRONG
 CATTLE DECAPITATION
 OCTOBER 4

FEVER RAY
 VUK
 OCTOBER 5

STRATOVARIUS
 PAGANS MIND
 OCTOBER 6

CHILDREN OF BODOM
 BLACK OAHIA MURDER
 AUSTRIAN DEATH MACHINE
 SKELETON WITCH
 OCTOBER 9

THE AP FALL BALL
 MAYDAY PARADE
 THE ACADEMY IS...
 SET YOUR GOALS
 THE SECRET HANDSHAKE
 YOU AND MEAT SIX
 OCTOBER 11

THE POGUES
 CHRIS SHIFLETT & THE CHEATERS
 OCTOBER 14

KMFDM
 ANGELSPIT
 LEGION WITHIN
 OCTOBER 15

BUTTHOLE SURFERS
 THE MELVINS
 OCTOBER 16

ALL THAT REMAINS
 LACUNA COIL
 MAYLENE & THE SONS OF DISASTER
 TAKING DAWN
 OCTOBER 18

DANIEL JOHNSTON
 HYMNS
 OCTOBER 22

GOSSIP
 OCTOBER 25

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REVEREND HORTON HEAT
 NASHVILLE PUSSY
 OCTOBER 5

SEAN KINGSTON
FLO RIDA
 NEW BOYZ
 OCTOBER 12

THE POGUES
DEVOTCHKA
 SEAN WHEELER & ZANOER SCHLOSS
 OCTOBER 13

MOBY
 KELLY SCARR
 OCTOBER 15

BOB SAGET
 OCTOBER 16

ALICE COOPER
 OCTOBER 21

HEART
 OCTOBER 22

BOYS LIKE GIRLS
COBRA STARSHIP
 THE MAINE
 A ROCKET TO THE MOON
 VERSA EMERGE
 OCTOBER 23

THE SOUNDS
 FOXY SHAZAM
 OCTOBER 24

KEVIN SMITH
 OCTOBER 30

THE BRAVERY
 LIVING THINGS
 NOVEMBER 6

NORM MACDONALD
 NOVEMBER 7

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MONSTERS OF FOLK 14⁹⁸ CD

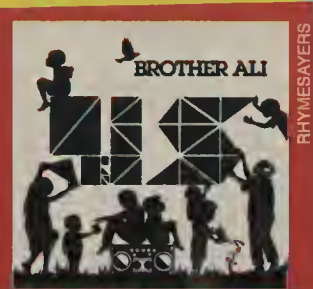
Monsters of Folk is a collaboration of Conor Oberst, Jim James, M. Ward - three of this generations most critically acclaimed voices and Mike Mogis, one of the most sought after producers working today. 180 gram LP available for \$25.98.



WHY? 12⁹⁸ CD

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DANNY KRIVIT 9⁹⁸ CD

As one third of Body and Soul, Danny Krivit commands legendary status among dance aficionados. A mix of classics, hidden gems, and bonafide hits, this compilation is amazing.



BLACK TAPE FOR A BLUE GIRL 13⁹⁸ CD

Their 10th studio album re-imagines the passion of Black Tape For A Blue Girl in a rock/dark cabaret setting, with revealing narratives that look at our sexuality, obsessions, and fetishes from a mature perspective.

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BUDGET ROCK 8

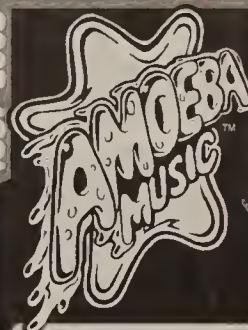
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Anne Galjour's engaging new solo play, *You Can't Get There From Here*, is a deeply humane look at class divisions in American society. At Theater Artaud through Sun/27.

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Abduction from the Seraglio War Memorial Opera House, 301 Van Ness; 864-3330, sfopera.com. \$15-\$310. Opens Wed/23, 7:30pm. Runs Sat/26, Tues/29, Oct 2, and Oct 23 at 8pm; Oct 11 and 17, 2pm. Through Oct 23. The SF Opera presents Wolfgang Amadeus Mozart's ksparking comedy.

Angry Red Drum Thick House Theater, 1695 18th St; 401-8081, www.thickhouse.org. \$20-\$25. Previews Sat/26, 8pm and Sun/27, 8pm. Opens Mon/28, 8pm. Runs Thurs-Sat, 8pm; sun, 3pm. Through Oct 17. Asian American Theater Company presents a modern drama by Philip Kan Gotanda.

Brilliant Traces Phoenix Theatre, 414 Mason; (510) 848-2520, www.3rpt.com. \$17-\$20. Previews Thurs/24, 8pm. Opens Fri/25, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Oct 17. Third Rail Power Trip presents Cindy Lou Johnson's tale of disconnection, loneliness, loss, and hope.

Call Me Madam 42nd Street Moon, Eureka Theatre, 215 Jackson; www.42ndstreetmoon.org. \$34-\$44. Previews We/23. Opens Sat/26. Runs Wed, 7pm; Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Through Oct 18. The 42nd Street Moon theatre company opens its much anticipated season with Irving Berlin's classic take on the Washington, DC, political set.

First Day of School SF Playhouse, 533 Sutter; sfplayhouse.org. Check Website for dates and prices. Runs through November. SF Playhouse presents Billy Aronson's sex farce, developed by Magic Theatre/Z Space Studios New Works Initiative.

The Heidi Chronicles Next Stage, 1620 Gough; (800) 838-3006, custommade.org. \$10-\$28. Previews Fri/25-Sat/26, 8pm. Opens Oct 1. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Oct 24. Custom Made presents this Pulitzer Prize winning comedy.

Mitch Mikinos Phoenix Theatre Annex, 414 Mason; www.catchynametheatre.org. \$8-\$16. Opens Fri/25, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through Oct 18. CatchyName Theatre Company presents the world premiere of their modern retelling of Aeschylus' Agamemnon.

Orestes: Before the Furies Studio 250, 965 Mission; roundbellytheatre@gmail.com. \$8-\$10. Opens Fri/25, 8pm. Runs Fri-Sat, 8pm; Sun/27, 8pm. Also Oct. 1-3 and 8-10 in Oakland. Round Belly Theatre Company presents an adaptation from Aeschylus' classic Greek trilogy, directed by Colin Johnson.

dates through Oct 15. AfroSolo Theatre Company presents the 16th annual festival celebrating artists giving voice to the black experience, featuring music, visual arts, and more.

Brief Encounter American Conservatory Theatre, 415 Geary; 749-2228, www.act-sf.org. \$14-\$22. Tues-Sat, 8pm (also Sat-Sun, 2pm; check website for additional showtimes). Through Oct 4. ACT presents British company Kneehigh Theatre's production of Emma Rice's adaptation of Noël Coward's words and music.

East 14th Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-\$35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct. 10. On Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland. (Avila)

The Grapes of Wrath Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatre.org. \$10-\$35. Wed/23-Sat/26, 8pm. Actors Theatre of San Francisco Presents Frank Galati's adaptation of John Steinbeck's novel.

Not a Genuine Black Man Off Market Theaters, Studio250 stage, 965 Mission; (800) 838-3006, www.brianacopeland.com. \$25. Fri, 8pm; Sat, 8pm. Through Oct 17. Off Market Theaters presents Brian Copeland's solo show about a little-known chapter of Bay Area history.

I Heart Hamas: And Other Things I'm Afraid to Tell You Off Market Theaters, 965 Mission; www.ihearthamas.com. \$20. Thurs and Sat, 8pm. Through Oct 24. The critically acclaimed one-woman show on life as a Palestinian-American premieres at Off Market.

Il Trittico War Memorial Opera House, 301 Van Ness; sfopera.com. \$15-\$310. Thurs/24 and Sept 30, 7:30pm; Sun/27, 2pm; Oct 3, 8pm. San Francisco Opera presents Giacomo Puccini's complete triptych.

Il Trovatore War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. \$15-\$310. Performance times vary, through Oct 6. San Francisco Opera opens their 87th season with the Verdi classic; new music director Nicola Luisotti conducts.

Neverafter Dance Ground Keriak, 1805 O'Connell; www.bowandsparrow.org. \$20-\$25. Fri-Sun, 8pm. Special closing gala Oct 4, 7pm. Bow and Sparrow present an aerial theater fairy tale for grown-ups.

Romeo and Julien Boxcar Theatre, 505 Natoma; 1-800-838-3006, www.boxcartheatre.org. \$20-\$30. Wed-Sat, 8pm; Sun, 2pm. Through Oct 3. Boxcar Theatre performs a transgender version of Shakespeare's classic tragedy.

"The Second Attack of the Killer B-Movies" Stage Werx, 533 Sutter; <http://stagerwerx.org>, <http://foulplay.org>. \$25. Thurs-Sat, 8pm. Through Nov 7. Foul Play brings classic B movies to the stage: *The Bride of Frankenstein* (Oct 2-17) and *Barbarella* (Oct 22-Nov 7).

Shanghai San Francisco One Telegraph Hill; 1-877-384-7843, www.shanghaisanfrancisco.com. \$40. Sat, 1pm. Ongoing. Once the scene of many an "involuntary" job interview, San Francisco's Barbary Coast is now the staging ground for *Shanghai San Francisco*, a performance piece slash improv scavenger hunt through the still-beating hearts of North Beach and Chinatown, to the edge of the Tenderloin. (Gluckstern)

ONGOING

"AfroSolo Arts Festival" Various venues; 771-2376, www.afrosolo.org. Prices vary. Various

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Tempestuous(ness), or HIStory Is Told by the Vectors Garage, 975 Howard; 885-4006, \$10. Thurs-Sat, 8pm. Through Oct 3. The formerly Chicago- now SF-based PUS (Performers Under Stress) launched its latest work at this year's SF Fringe: an original construction of a key "back story" behind Shakespeare's Tempest, centering on the offstage character of Sycorax (Miriam Wolodarski), witch and mother to the monster Caliban (Kara Nelson). The production continues its run this week at the Garage, where PUS is in residence. Although opening night of Tempestuous(ness) was more stormy than the company intended (with various technical glitches and a bleeding upstairs-neighbor's stereo roiling the mix of action, exposition, video and projected inter-titles), artistic director Scott Baker's play doesn't really have the ballast for the journey it charts even under ideal circumstances. It's an intriguing idea, reminiscent of Gregory Maguire's upside-down take on the career of another misunderstood witch in *Wicked*, but the action is not terribly focused, while the feminist and postcolonial perspective on the Bard feels limited and familiar, and the offbeat humor and staging meander more often than they rise to the occasion. Baker's tone of playful insouciance can be inventive at times and does help us accept the clumsier aspects of the mise-en-scène, including costumes evocative of Walgreens' Halloween aisle, but the passage is rough and it's sometimes tempting to follow the play's lead and head overboard. (Avila)

Under the Gypsy Moon Teatro ZinZanni, Pier 29; 438-2668, www.zinzanni.org, \$117-\$145. Wed-Sat, 6pm; Sun, 5pm. Through Jan 1. Teatro ZinZanni presents a bewitching evening of European cabaret, cirque, theatrical spectacle, and original live music, blended with a five-course gourmet dinner.

Walking on the Moon Off Market Theatres, 965 Mission; (800) 838-3006, www.offmarket-theaters.com. \$10. Sun, 7:30pm, through Oct 11. Off Market Theaters presents Peter Kosho McKenna's comedy inspired by the economic events of last year.

You Can't Get There From Here Theater Artaud, 450 Florida; 1-800-838-3006, www.zspace.org. \$20. Thurs/24, 8pm; Fri/25-Sat/26, 8pm; Sun/27, 5pm. Acclaimed San Francisco-based writer-performer Anne Galjour's engaging new solo play is a deeply humane but clear-eyed look at the persistence of class divisions in American society. Set in a semi-rural but developer-stalked swath of New England on the shifting socioeconomic border between a set of professional-class transplants and hardscrabble locals—including a working-class mom on welfare with dreams of a home loan and teaching English lit—Galjour's beautifully written dialogue unfolds like a novel despite being grounded in extensive firsthand research and interviews (originally taken on as part of a program at Oarlmouth College). Galjour's vivid imagery and characterizations, backed by director Jayne Wenger's simple but precise staging, are fluidly performed too, though a more sustained pause between some segments might help absorption of the gently layered material, which can flit by at times. If the setting, meanwhile—augmented by the pastoral wash of color in set and lighting designs—seems at first remote, the characters' situations, their anger, confusion, and striving for improvement in their condition, or maintenance of their precarious independence, all soon prove about as immediate, up-to-date and local as can be. (Avila)

DANCE

"Cartography of the Synchronous Telemetrist" Community Music Center, 544 Capp; 378-7900, www.pushproductions.org. Fri-Sat, 8pm. \$10-\$15. Push Up Something Hidden presents Amy Lewis and Bill Wolter. **Chitresh Das Dance Company** Cowell Theater, Fort Mason Center; 345-7500, www.fortmason.org. Sat, 2 and 8pm; Sun, 6pm. \$25-\$55. The company presents an excerpt from *The Ramayana*.

Margaret Jenkins Dance Company Novellus Theater, YBCA. Thurs-Sat. \$10-\$30. Margaret Jenkins collaborates with Guangdong Modern Dance Company in this investigation of symmetry and asymmetry.

ODC/Dance unplugged OOC Dance Commons, 351 Shotwell; 863-9834, www.odcdance.org. Fri, 6:30pm. \$18. Get a first glimpse into the latest work by KT Nelson.

PERFORMANCE

"The Cat's Pajamas" Make-Out Room, 3225

22nd St. Mon, 8pm. Free. This monthly cabaret featuring spoken word, music, dance, and performance art explores the theme "Almost South of the Border."

"Dancing Poetry Festival" Legion of Honor, Lincoln Park, 34th Ave and Clement St; www.dancingpoetry.org. Sun, 12-4pm. \$8-\$15. The 16th annual poetry features a day of cultural fun, including prize-winning poetry interpreted by dancers.

"Heee Mariamou" Oance Mission Theater, 3316 24th; 826-4441. Fri-Sat, 8pm. Sun, 6pm. \$13-\$16. Afro-French dance sensation Mamouna Coulibaly presents this semi-autobiographical piece featuring a global cast of dancers in an English-speaking performance.

"Insides OUT!" Off Market Theatres, 965 Mission; (800) 838-3006, www.offmarket-theaters.com. Sun, 6pm. \$10. Katie Rubin uses stand up comedy, poetry, song, improvisation, and monologue to tell the story of the conflict

among seven archetypes in her psyche.

"Kaleidoscope" Brava Theater, 2781 24th St; www.kaleidoscopecabaret.com. Sat, 7pm. \$20-\$25. The first of its kind in burlesque, this is a showcase of performers of color, including Simone De La Getto, Kellita, and La Chica Boom.

"The Knights" Cutting Ball Theater, 277 Taylor; (800) 838-3006, cuttingball.com. Sun, 1pm. Free. Cutting Ball Theater presents the first installment in this season's Hidden Classics Reading Series.

Lucky Dog Theatre Marsh, 1062 Valencia; www.themarsh.org. Tues, 7:30pm. \$10-\$15. The cutting edge improv troupe presents an evening of spontaneous theatre.

"Memory, Reflection, Passage" Shotwell Studios, 3252-A 19th St; 289-2000, ftloose.org. Fri-Sat, 8pm; Sun, 2pm. \$10-\$15. Footloose presents a collaboration between choreographer Lenora Lee, composer Francis

Wong, video projection artist Olivia Ting, and lighting designer Melissa Weaver.

"Mortified" Make-Out Room, 3225 22nd St; www.getmortified.com. Fri-Sat, 8pm. \$12-\$15. It's Back to Shame Month with seven participants sharing their honest, awkward, and most embarrassing moments, straight from their real diaries.

"Portraits, Plays, Perversions" Latino-Hispanic Room, Main Library Lower Level; SS7-4400. Tues, 6pm. Free. Controversial playwright George Birimisa will read from a play that takes place in the Strand Theater on Market.

OmniCircus OmniCircus, SS0 Natoma; 701-0686, www.omnicircus.com. Sat, 8pm. \$20. The Thousand Faces Ball is a junkyard cabaret from the imagination of noted surreal artist, musician, and robot master, Frank Garvey.

San Francisco Lesbian/Gay Freedom Band Ebenezer/Herchurh Lutheran, 678 Portlad;

255-1355, www.sfigfb.org. Fri, 8pm. Free. Celebrate all things September with this concert paying tribute to National Hispanic Heritage Month, Wonderful Weiridos Day, Clean Hands Week, International Talk Like A Pirate Day, and Shostakovich's Birthday.

"Tings Dey Happen" Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. Thurs, 8pm; Sat, 5pm; Sun, 7pm. \$15-\$35. Oan Hoyle is about to take his popular solo play about Nigerian oil politics to Nigeria, so he's re-mounting it briefly to fine-tune before the journey.

"Ty Cobb" Off Market Theater, 965 Mission; www.offmarkettheaters.com. Sun, 4:30pm. Through Oct 4. Norm Coleman brings his one man show about the "first great American sports hero" to SF. **SFBG**

CONCERT UPDATE

FEATURED SHOW



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9/24 GESTALT

THIS WEEK

REVOLTING COCKS
9/23 Fillmore



THE DØ
10/23 Great American Music Hall

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9/23 Regency Ballroom

RODRIGO Y GABRIELA
9/23 Fox Theater

OM LICHENS
9/24 Independent



BON IVER
9/24 Fox Theater

THE B-52S
9/24 Regency Ballroom

GALACTIC
9/25 Fillmore

CARLETTA SUE KAY
9/25 Hemlock

PAULINA RUBIO
9/26 Fox Theater

BLITZEN TRAPPER
9/27 Independent

LADYHAWKE
9/30 Fillmore

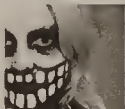


KYLIE MINOGUE
9/30 & 10/1 Fox Theater

OKKERVIL RIVER
10/3 Speedway Meadow

NEKO CASE DR. DOG
10/4 Speedway Meadow

JOHN DOE & THE SADIES
10/4 Annie's Social Club



FEVER RAY
10/5 Regency Ballroom

BILLY BRAGG
10/5-6 Great American Music Hall

ANDREW W.K.
10/7 Swedish American Hall

MUMLERS
10/7 Hemlock

TEENAGE JESUS AND THE JERKS
10/8 Slim's

FLO RIDA
10/12 Warfield Theatre

SUNNY DAY REAL ESTATE
10/13 Fillmore



KID CONGO & THE PINK MONKEYBIRDS
10/13 Hemlock

BRASS MENAZERI FISHTANK ENSEMBLE
10/16 Cafe du Nord

THE JESUS LIZARD
10/17 Fillmore

JAY REATARD
10/19 Great American Music Hall

NODZZZ
10/20 Hemlock



ECHO & THE BUNNYMEN
10/22 Fox Theater

PET SHOP BOYS
10/22-23 Warfield Theatre

GIRL IN A COMA
10/23 Cafe du Nord

THE SOUNDS
10/24 Warfield Theatre

MIKA
10/24 Fox Theater

GOSSIP
10/25 Regency Ballroom

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EVENT LISTINGS



Remember books? Those rectangular objects with pages covered in words? (No, not a Kindle.) Tour thousands of 'em, plus DVDs, CDs, and other soon-to-be "vintage" media, at the SF Public Library's Big Book Sale this weekend.

Events listings are compiled by Paula Connelly. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

Barback Olympics Ruby Skye, 42D Mason, 5F; (415) 693-0777. 8:30pm, free with R5VP at going.com. Twenty San Francisco bars send their best barback gladiators to compete for prizes in a bottle-relay, beer restocking race, keg changing competition and many more rigorous activities. Also featuring DJs, performances, and libations.

Queer Mommy/Boy Femina Potens, 2911 Market, 5F; (415) 385-5814. 8pm, \$8-12 sliding scale. Join in on a community discussion on the often invisible, misunderstood dynamic of Mommy/Boy in the leather, kink, LGBT, and BD5M communities.

BAY AREA LGBTIQ in the U.S. Free Speech Movement Café, Moffitt Library, UC Berkeley, 22DD University, Berk.; (510) 642-3773. 6pm, free. Hear panelists, who are contributing writers from the recently published book *Smash the Church, Smash the State: The Early Years of Gay Liberation*, discuss the history of this movement while linking it to current social and legal battles for equality.

THURSDAY 24

Big Book Sale Festival Pavilion, Fort Mason, 5F; (415) 626-7500. Thursday - Saturday 10am-8pm, Sunday 10am-6pm; free. Hundreds of thousands of books, DVDs, CDs, and other forms of media are being sold for \$5 or less to benefit the San Francisco Public Library.

Women's Building Celebration Women's Building, 3543 18th St., 5F; (415) 431-1180. 4pm, free. Celebrate the 30th anniversary of the Women's Building at the open house featuring tours of the historic building, food, entertainment, and storytelling.

BAY AREA Life of Ramparts Magazine First Congregational Church of Berkeley, 2345 Channing, 8er.; (510) 848-3696. 7:30pm, free. Hear Robert Scheer and Peter Richardson discuss the short and remarkable life of Ramparts magazine (1962-1975), one of the most influential leftist publications of its era.

FRIDAY 25

Ghetto to Gaza POOR Magazine, 2nd floor, Redstone Building, 2940 16th St., SF; (415) 671-0789. 7pm, free. Hear Mutulu Olugbala, also known as M1 from the rap group Dead Prez, share his recent experiences in Gaza, Cairo, and Europe and compare them with ghetto life in Black communities in the U.S. **Ride Too!** CELLspace, 2050 Bryant, 5F; (415) 648-7562. 8pm, \$10-20 sliding scale. Enjoy

bikes, beer, and bands at this benefit for CELLspace and the Florida St. Mural Project and neighbor welcome back party for the Bike Kitchen.

Taste of Greece Annunciation Cathedral, 245 Valencia, 5F; (415) 864-8000. Fri.-Sat. 11am-10pm, Sun. Noon-9pm; \$10, print out a free ticket at www.annunciation.org. Enjoy some authentic fresh Greek food at San Francisco's only Greek food festival.

SATURDAY 26

Asian American Women Artists 50Marts Cultural Center, Bay Gallery, 934 Brannan, 5F; (415) 722-4296. 6:30pm, \$15-50 sliding scale. Celebrate the 20th anniversary of the Asian American Women Artists Association at this event featuring three exhibitions with art from Bay Area women, live music, activities, and more.

iB Crafty Workspace Limited, 2150 Folsom, 5F; www.market-sf.com. Noon, free. Shop local at this handmade craftmasters and artists showcase. Featuring fashion, jewelry, paintings, cards, housewares, and more. **Tour de Fat** Speedway Meadows, Golden Gate Park, 5F; www.sfbike.org. 11am-5pm, free. Don't miss this years bicycle festival featuring a bicycle parade, live music, food, bicycle performances, and more. Proceeds to benefit the San Francisco Bicycle Coalition and the Bay Area Ridge Trails Council.

Trannyshack Boat Cruise Pier 41, Fisherman's Wharf, 5F; visit www.trannyshack.com for info and tickets. 9pm; \$45, tickets not available at the dock. Get on board the 5.5. Trannyshack 2009 as it sails around the San Francisco Bay with cruise director Heklina presenting a show featuring Dirty Sanchez and the gorgeous ladies of Trannyshack.

BAY AREA Watershed Environmental Poetry Fest Civic Center Park, downtown Berkeley; (510) 526-9105. Noon, free. Join poets Robert Haas, David Mas Masumoto, Arthur Sze, Carol Moldaw, and many more at this day of poetry, music, and activism.

SUNDAY 27

Folsom Street Fair Folsom between 7th and 12th St., SF; www.folsomstreetfair.org. 11am-6pm, donations appreciated. The 26th Folsom Street Fair offers over 250 exciting, sexy exhibitors and vendors, food, drinks, and artistic and cultural entertainment.

BAY AREA Last Sundays Fest Telegraph between Dwight and Bancroft, 8er.; www.lastsundaysfest.com. 11am-7pm, free. Take in the culture of the East Bay at the last Last Sundays Fest of the year. Featuring entertainment, culture, recreation, shopping, and dining. **SFBG**

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Abbie Cornish stars in Jane Campion's *Bright Star*, out Fri/25.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peltzman, Lynn Rapoport, Ben Richardson, Matt Sussman, and Laura Swanbeck. The film intern is Fernando F. Croce. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete listings, see www.sfbg.com.

OPENING

Always Been a Rambler and **Homemade American Music** Two docs by director Yasha Aginsky are presented in tandem in honor of the Hardly Strictly Bluegrass Festival. *Roxie*. **The Burning Plain** *Babel* writer Guillermo Arriaga has a poet's eye — that much is evident in the opening, disconnected images of *The Burning Plain*. And he finds a brave compatriot in co-executive producer and lead actress Charlize Theron, who seems happy to sink into the emotionally depths of Arriaga's material. In her opening nude scene, she's as naked as a babe, and her eyes are as haunted as a house. Her character, the mysterious, promiscuous restaurant hostess Sylvia, is so closely emotionally guarded that she threatens to implode, just like the fiery trailer home on the desert outskirts of a Mexican border-town — the first image of *The Burning Plain*. The memory of that fire haunts her, and Arriaga unfolds her narrative and his twinned, star-crossed love stories in scattered flashbacks that culminate in a disappointingly tidy fashion, despite the satisfying burn generated by Theron and particularly Kim Basinger, her older maternal counterpart. The director-writer compels when he trains his lens on those two — Jennifer Lawrence's teenage incarnation of Sylvia's older, anguished self fizzles and fades in comparison. (1:51) *California, Embarcadero*. (Chun)

Crude If the Amazon is the "lungs of the world," the exhausted natural resources and indigenous people who have lived there for centuries are in need of some serious oxygen. *Crude*, a candid, even-keeled documentary by Joe Berlinger (1996's *Paradise Lost*; 2004's *Metallica: Some Kind of Monster*) examines the class-action lawsuit filed by 30,000 Ecuadorians who charge that Chevron, who bought out Texaco in 2001, is responsible for dumping 18 billion gallons of toxins into the Amazon between 1972 to 1990. However, the oil conglomerate counters that state-owned PetroEcuador, which has since taken over, truly ravaged the countryside, polluted streams, and killed off inhabitants and livestock. Although the film's opening — in which the lead prosecutor, Pablo Fajardo, accepts the prestigious Goldman Environmental Prize in San Francisco — suggests closure, Berlinger realizes that this battle is far more complicated than your average David vs. Goliath story. A study in perseverance and public perception (Trudie Styler and Sting make cameos to drum up support), *Crude* delves into political strategy, American entitlement (on both sides), and the frustrating bureaucracy that has plagued this ongoing case. (1:45) *Lumiere, Shattuck*. (Swanbeck)

Fame Let's hope returning cast member Debbie Allen reminds those kids that fame costs, and right here's where they start paying ... *In sweat*. (1:45) *Presidio*.

I Hope They Serve Beer in Hell Infamous blogger Tucker Max co-wrote the script for this bromantic comedy, based on his novel. (1:45) *Shattuck*.

Pandorum Dennis Quaid and Ben Foster star in this spaceship-set horror movie. (1:48)

Paris Cédric Klapisch's latest offers a series of interconnected stories with Paris as the

backdrop, designed — if you'll pardon the cliché — as a love letter to the city. On the surface, the plot of *Paris* sounds an awful lot like *Paris, je t'aime* (2DD6). But while the latter was composed entirely of vignettes, *Paris* has an actual, overarching plot. Perhaps that's why it's so much more effective. Juliette Binoche stars as Élise, whose brother Pierre (Romain Duris) is in dire need of a heart transplant. A dancer by trade, Pierre is also a world-class people watcher, and it's his fascination with those around him that serves as *Paris*' wraparound device. He sees snippets of these people's lives, but we get the full picture — or at least, something close to it. The strength of *Paris* is in the depth of its characters: every one we meet is more complex than you'd guess at first glance. The more they play off one another, the more we understand. Of course, the siblings remain at the film's heart: sympathetic but not pitiable, moving but not maudlin. Both Binoche and Duris turn in strong performances, aided by a supporting cast of French actors who impress

in even the smallest of roles. (2:04) *Albany, Embarcadero, Smith Rafael*. (Peltzman)

Second Skin With around 10 million subscribers, the world of *World of Warcraft* (Blizzard) is technically one of the world's most populous "countries." In his new film, documentary Juan Carlos Peñero Escoriza packs pixelated passports, venturing into the noobs-and-Night Elves nations to find out what makes the denizens tick. Those uninitiated get a crash course in Massively Multiplayer Online Role Playing Games (MMORPG's, for ... short). The real focus, however, is on human drama: lonely lovers uneasily united by voice-chat romance. Dungeon-crawling buddies whose friendship is complicated by marriage and fatherhood. A tough-talking gamer who lost everything in his search for ever-phatter lewts. Chinese teenagers paid to accrue virtual currency, to be exchanged for real-world lucre. *Second Skin* would have been better served by picking a specific theme (game addiction, internet love, virtual economies) and hewing closer to it. Scattershot, and neither in-depth enough for the aficionados nor introductory enough for the novices, the film comes up a few XP short of the level cap. (1:34) *Red Vic*. (Richardson)

Surrogates Bruce Willis + robots = win-win. (1:44) *Presidio*.

You, the Living See "Welcome Weirdness." (1:30) *Sundance Kabuki*.

ONGOING

All About Steve (1:38) *1000 Van Ness, SF Center, Amreeka* Dreaming of freedom and white picket fences in the US, West Bank transplants Muna (Nisreen Faour) and son Fadi (Melkar Muallem) instead get racist slurs and White Castle. Despite being overqualified with previous experience as a banker, Muna must work at the restaurant chain to make ends meet while Fadi struggles with bigotry and culture shock in school. Set in the days following September 11, *Amreeka* (the Arabic word for "America") details the backlash against innocent, unsuspecting minorities who many labeled as terrorists. Cherien Dabis' feature film debut is smart and enticing (a sign outside White Castle meant to spell "Support Our Troops" drops the "tr" to display a clever preternatural clairvoyance) and creates a lively debate on immigration and discrimination. Ending with a symbolic dance between two nationalities, Dabis recognizes that while people may be bombarded with empty

promises of freedom and hope on the Internet, the real American Dream doesn't exist online but, instead, in small pockets of the community where a Palestinian and a Polish Jew can dance side by side. (1:37) *Embarcadero, Shattuck*. (Swanbeck)

The Baader Meinhof Complex "The Baader Meinhof gang? Those spoiled, hipster terrorists?" That was the response of one knowledge-

able pop watcher when I told her about *The Baader Meinhof Complex*, the new feature from Uli Edel (1989's *Last Exit to Brooklyn*). The violence-prone West German anarchist group, otherwise known as the Red Army Faction (RAF), still inspires both venomous spew and starry-eyed fascinat

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San Francisco Chronicle

"ONE OF THE MAJOR SUCCESSES OF THIS
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JOHN POWERS, **VOGUE**

"SWEEPS YOU UP
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RAVISHING ROMANCE."

PETER TRAVERS, **RollingStone**

"TO QUOTE KEATS:
'A THING OF
BEAUTY IS A JOY
FOR EVER.' SEE IT."

A.O. SCOTT, **THE MOVIES**

ABBIE CORNISH

A JANE CAMPION FILM

BEN WHISHAW

Bright Star

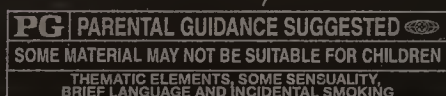
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sober, clear-eyed view of the youthful and sexy yet arrogant and murderous, gun-toting radicals at the center of Baader-Meinhof's mythology — a complex construct, indeed — manages to do justice to the core of their sprawling chronology, while never overstating their narrative's obvious post-9/11 relevance. The director's far from sympathetic when it comes to these self-absorbed, smug rebels, yet he's not immune to their cocky, idealistic charms. Cool-headed yet fully capable of thrilling to his subjects' eye-popping audacity, the filmmaker does an admirable job of contextualizing the group within the global student and activist movements and bringing the viewer, authentically, to the still timely question: how does one best (i.e., morally) respond to terrorism? (2:24) *Embarcadero, Shattuck.* (Chun)

☐ **Bright Star** Is beauty truth; truth, beauty? John Keats, the poet famed for such works as "Ode on a Grecian Urn," and Jane Campion, the filmmaker intent on encapsulating the last romance of the archetypal Romantic, would have undoubtedly bonded over a love of sensual details — and the way a certain vellum-like light can transport its viewer into elevated reverie. In truth, Campion doesn't quite achieve the level of Keats' verse with this somber glimpse at the tubercular writer and his final love, neighbor Fanny Brawne. But she does bottle some of their pale beauty. Less-educated than the already respected young scribe, Brawne nonetheless may have been his equal in imagination as a seamstress, judging from the petal-bonneted, ruffled-collar ensembles Campion outfits her in. As portrayed by the soulful-eyed Abbie Cornish, the otherwise-enigmatic, plucky Brawne is the singularly bright blossom ready to be wrapped in a poet's adoration, worthy of rhapsody by Ben Whishaw's shaggily, shabbily puppy-dog Keats, who snatches the preternaturally serene focus of a fine mind cut short by illness, with the gravitational pull of a serious indie-rock hottie. The two are drawn to each other like the butterflies fluttering in Brawne's bedroom/farm, one of the most memorable scenes in the dark yet sweetly glimmering *Bright Star*. Bathing her scenes in lengthy silence, shot through with far-from-flowery dialogue, Campion is at odds with this love story, so unlike her joyful 1990 ode to author Janet Frame, *An Angel at My Table* (Kerry Fox appears here, too, as Fanny's mother): the filmmaker refuses to overlay it, sidestepping Austenian sprightliness. Instead she embraces the dark differences, the negative inevitability, of this death-steeped coupling, welcoming the odd glance at the era's intellectual life, the interplay of light and shadow. (1:59) *Piedmont, Sundance Kabuki.* (Chun)

☐ **Cloudy With a Chance of Meatballs** (1:21) *Grand Lake, 1000 Van Ness.*

☐ **District 9** (1:52) *Empire, Four Star, 1000 Van Ness, Sundance Kabuki.*

☐ **Extract** (1:31) *1000 Van Ness.*

☐ **The Final Destination** (1:22) *SF Center.*

☐ **(500) Days of Summer** (1:36) *California, Four Star, Piedmont.*

☐ **Flame and Citroen** (2:10) *Opera Plaza.*

☐ **The Hangover** (1:45)

☐ *1000 Van Ness.*

☐ **The Headless Woman** Argentine director Lucrecia Martel's first two remarkably assured films, *La Ciénaga* (2001) and *The Holy Girl* (2004), plumbed the strangeness of the adult world with an adolescent's sensitivity. The apprehensive quality of her ample sounds and images made these unnerving stories of ennui verge on horror. *The Headless Woman* is Martel's most expressly psychological work, and thus entails a newly concentrated application of her unusual narration style — a kind of intimate, hooded third person in which neurosis and desire register as phenomenology. The woman of the title (which doesn't translate literally) is another of Martel's dislodged bourgeoisie. Oriving home, she runs over something while absentmindedly reaching for her cell phone; after this, her mind absents her. Perhaps amnesiac, at the very least traumatized, Veronica (María Onetto) reenters her everyday life in a thick fog. Her diffidence will irritate some viewers, especially those who reflexively despise the withholding ambiguity of Antonioni films like 1964's *Red Desert* (Martel's characters, like Antonioni's, often put sunglasses on at odd moments, as if to shield their wanting souls). As much as Veronica seems to drift, however, the film's carefully calibrated ruptures make it so she cannot keep the world at bay. (1:32) *Sundance Kabuki.* (Goldberg)

☐ **The Hurt Locker** (2:11) *Lumiere.*

☐ **In the Loop** (1:49)

☐ *Clay, Shattuck.*

☐ **Inglourious Basterds** (2:30) *Albany, California, Four Star, Grand Lake, Marina, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*

☐ **The Informant!** The best satire makes you uncomfortable, but nothing will make you squirm in your seat like a true story that feels like

satire. Director Steven Soderbergh introduces the exploits of real-life agribusiness whistleblower Mark Whitacre with whimsical fonts and campy music — just enough to get the audience's guard down. As the pitch-perfect Matt Damon — laden with 30 extra pounds and a fright-wig toupee — gee-whizzes his way through an increasingly complicated role, Soderbergh doles out subtle doses of torturous reality, peeling back the curtain to reveal a different, unexpected curtain behind it. *Informant's* tale of board-room malfeasance is filled with mis-directing cameos, jokes, and devices, and its ingenious, layered narrative will provoke both anti-capitalist outrage and a more chimerical feeling of satisfied frustration. Above all, it's disquietingly great. (1:48) *Bridge, Empire, Grand Lake, Marina, 1000 Van Ness, SF Center.* (Richardson)

☐ **Irene in Time** (1:35) *Opera Plaza.*

☐ **It Might Get Loud** (1:37) *Opera Plaza, Shattuck.*

☐ **Jennifer's Body** Few have gotten farther, faster, with less justification recently than Diablo Cody, Oscar-winning screenwriter of 2007's wildly overrated *Juno* and self-promoted Gen Whatever celebrity. *Juno* was clever, but incredibly self-conscious and congratulatory about it, and those who mistook its hyperconfident, ever-quip ready, "I'm pregnant? No problem!" heroine for a refreshingly "real" portrait of female teenage headspace must've been huffing something I'd like to get my hands on, too. Ergo it seemed promising that Cody'd next apply her facile talent to the horror genre, a place where depth is unnecessary and a little wit goes a long way. Alas, *Jennifer's Body* is a lazy-ass piece of work that doesn't even compare well to the *Species* movies in terms of she-mates-she-kills sexploitation and mayhem. Megan Fox, acting the only way she knows how — "hot" — is the, y'know, hot small-town high school girl who picks the wrong visiting indie emo band to crush on and survives their Satanic human sacrifice, becoming a boy-chomping she beast as a result. Her BFF (Amanda Seyfried) is concerned. There are no real scares, no imaginative kills, and for every good line there are three or four where Cody is the only one laughing at her soon-to-be-so-five-minutes-ago arch slang slinging. The very few novel ideas (forest critters gather 'round

Jennifer's seductions, anticipating carrion) aren't developed, and director Karyn Kusama (who's come a long wrong way from her 2000 debut, *Girlfight*) adds nothing in the way of atmosphere or style beyond standard studio gloss. *Body* thinks it's more than a routine slasher flick (one surprisingly low on gore and nudity given its R rating), but the real difference is that it's dumb yet smug, and as a result not even fun-dumb. (1:40) *1000 Van Ness.* (Harvey)

☐ **Julie and Julia** (2:03) *Empire, 1000 Van Ness, Piedmont, SF Center, Sundance Kabuki.* **Love Happens** *Love Happens* is not the worst romance of all time, but it may very well be the laziest. This is a film that borrows as many clichés as it can — the lamest ones, at that — only to assemble them into a half-assed, half-baked mess. Aaron Eckhart accomplishes the impossible by being entirely

charmless as Burke Ryan, a self-help writer who can't help himself. An equally dull Jennifer Aniston plays Eloise, the object of his affection. Spoiler alert: love happens. And so does a whole lot of shit. Because Burke specializes in helping people dealing with loss, *Love Happens* gets to delve into grief porn territory, including a thoroughly useless subplot featuring John Carroll Lynch as a father who lost his son in a construction site accident. (Is there a cathartic trip to Home Depot on the horizon? You better believe it!) I could go on about the teary finale or the slow clap or the metaphor parrot, but I think such cinematic atrocities speak for themselves. (1:49) *1000 Van Ness, Presidio.* (Peltzman)

☐ **Moon** (1:37)

☐ *Opera Plaza.*

☐ **My One and Only** (1:48) *Embarcadero, Shattuck.*

☐ **9 American** animation rarely gets as dark and dystopian as the PG-13-rated 9, the first feature by Shane Acker, who dreamed up the original short. The end of the world has arrived, the cities are wastelands of rubble, and the machines — robots that once functioned as the *War of the Worlds*-like weapons of an evil dictator — have triumphed. Humans have been eradicated — or maybe not. Some other, more vulnerable, sock-puppet-like machines, concocted with a combination of alchemy and engineering, have been created to counter their scary toaster brethren, like 9 (voiced by Elijah Wood), who stumbles off his worktable like a miniature Pinocchio, a so-called stitch-punk. He's big-eyed, bumbling, and vulnerable in his soft knitted skin and deprived of his guiding Geppetto. But he quickly encounters

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FROM THE DIRECTOR OF "L'AUBERGE ESPAGNOLE"

"A SUMPTUOUS GALIC COMEDY... A PARISIAN ANSWER TO WOODY ALLEN'S 'MANHATTAN'."
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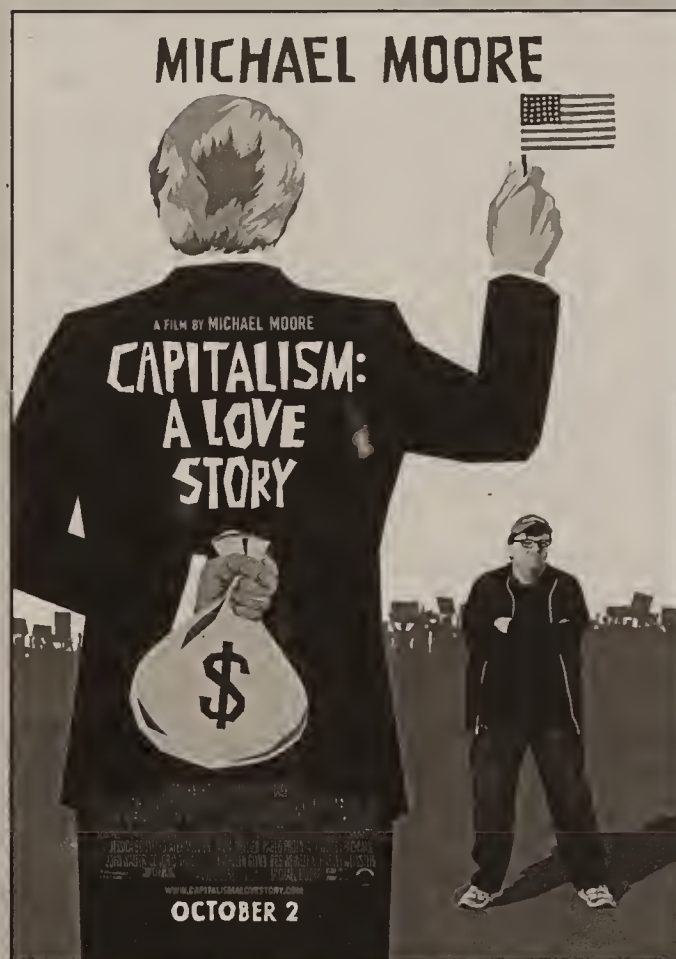


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OPENS IN THEATERS ON FRIDAY, OCTOBER 2!

FILM LISTINGS

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2 (Martin Landau), who helps him jump start his nerves and fine-tune his voice box before a nasty, spidery 'bot snatches his new friend up, as well as a mysterious object 9 found at his creator's lab. Too much knowledge in this ugly new world is something to be feared, as he learns from the other surviving models. The crotchety would-be leader 1 (Christopher Plummer), the one-eyed timid 5 (John C. Reilly), and the brave 7 (Jennifer Connelly) have very mixed feelings about stirring up more trouble. Who can blame them? People — and machines and even little dolls with the spark of life in their innocent, round eyes — die. Still, 9 manages to sidestep easy consolation and simple answers — delivering the always instructive lesson that argument and dialogue is just as vital and human as blowing stuff up real good — while offering heroic, relatively complicated thrills. And yes, our heroes do get to run for their little AI-enhanced lives from a massive fireball. (1:19) *Grand Lake*, 1000 Van Ness, SF Center, Sundance Kabuki. (Chun)

No Impact Man Colin Beavan, the subject of Laura Gabbert and Justin Schein's *No Impact Man*, is banking on the "be the change you wish to see in the world" school of thought (admittedly in good company, with Mahatma Gandhi). Taking its name from Beavan's book project and blog, *No Impact Man* shadows the NYC-based writer; his wife, Michelle Conlin, a senior writer at *BusinessWeek* admitting to "an intense relationship with retail" and a high-fructose corn syrup addiction; and their toddler daughter, Isabella, during a year in which they try to achieve a net-neutral environmental impact. This entails giving up, in successive stages, with varying degrees of exactitude, packaged food, nonlocal food, paper products, fossil-fuel-dependent transit, electricity, and, to a large extent, trash. The idea is to learn empirically — and demonstrate — which behaviors might be permanently ditched and which are virtually hardwired. There are, predictably, certain criticisms — from irritated environmentalists, from semianonymous blog commenters, from the *New York Times* Home and Garden section. There is the matter of giving up public transportation rather than championing it, and the issue (raised by a community gardener who takes Beavan under his wing) of Conlin's laboring for a high-circulation publication that trumpets capitalist virtues antithetical to the project of tapering off consumption and waste. And Beavan sometimes comes across, particularly in the book, as well-meaning but stubbornly myopic in his focus on self-improvement. Then again, the guy and his family gave up toilet paper, electric light, motor vehicles, spontaneous slices of pizza, and many deeply ingrained habits of wastefulness for a year while most of the rest of the country got up each morning and brushed their teeth with the water running. (1:30) *Lumiere*, Shattuck. (Rapoport)

Ponyo (1:40) *Shattuck*, Sundance Kabuki.

The September Issue The Lioness D'Wintour, the Devil Who Wears Prada, or the High Priestess of Condé Nast — it doesn't matter what you choose to call *Vogue* editor-in-chief Anna Wintour. If you're in the fashion industry, you will call her — or at least be amused by the power she wields as the overseer of style's luxury bible, then 700-plus pages strong for its legendary September fall fashion issue back in the heady days of '07, pre-Great Recession. But you don't have to be a publishing insider to be fascinated by director R.J. Cutler's frisky, sharp-eyed look at the making of fashion's fave editorial doorstep. Wintour's laser-gazed facade is humanized, as Cutler opens with footage of a sparkling-eyed editor breaking down fashion's fluffy reputation. He then follows her as she assumes the warrior pose in, say, the studio of Yves St. Laurent, where she has designer Stefano Pilati fluttering over his morose color choices, and in the offices of the magazine, where she slices, dices, and kills photo shoots like a sartorial samurai. Many of the other characters at *Vogue* (like OTT columnist André Leon Talley) are given mere cameos, but Wintour finds a worthy adversary-compatriot in creative director Grace Coddington, another Englishwoman and ex-model — the red-tressed, pale-as-a-wraith Pre-Raphaelite dreamer to Wintour's well-armored knight. The two keep each other honest and craftily ingenious, and both the magazine and this doc benefit. (1:28) *Albany*, Empire, Sundance Kabuki. (Chun)

Still Walking (1:54)

Opera Plaza.

Taking Woodstock (2:00) *Four Star*, Piedmont, Shattuck.

Under Our Skin (1:44) *Smith Rafael*, Sundance Kabuki.

A Woman in Berlin (2:11) *Presidio*.

REP PICKS

"Life's Work: The Cinema of Ermanno Olmi"
See "Come of Age." *Pacific Film Archive*. SFBG

MECHANICS' INSTITUTE S7 Post, SF; (41S) 393-0100. \$10. "CinemaLit Film Series: The Luck of the Irish:" *The Wind that Shakes the Barley* (Loach, 2006). Fri. 6:30.

111 MINNA GALLERY 111 Minna, SF; (415) 341-7943. \$12. **Survival Strength Starting Over** (Federico), Sat, S. Doc about Hurricane Katrina survivors; partial proceeds benefit the Community Center of St. Bernard's Parish in New Orleans.

PACIFIC FILM ARCHIVE 257S Bancroft, Berk;
 (\$10) 642-5249, www.bampfa.berkeley.edu,
 S.50-9.50. "Metaphysical Medium: The Films of
 Bill Viola: "Hatsu Yume and Other Works" (1977-
 1981), Wed, 7. "Another Border: Films and Videos
 from the Cinematheque de Tanger Archives":
 "From a Distant Land" (various, 1992-2005),
 Thurs, 6:30. "Top Bill: The Films of William Klein":
 The Little Richard Story (1980). Thurs, 8:15.

Mode in France (1984), Sat, 6:30. "Life's Work: The Cinema of Ermanno Olmi;" **Time Stood Still** (1959), Fri, 6:30; **Terra Madre** (2009), Fri, 8:15; **The Tree of Wooden Clowns** (1978), Sun, 8. "Tea and Larceny: Classic British Crime Films;" **No Orchids for Miss Blandish** (Clowes, 1948), Sat, 8:30. "Alternative Visions;" "Brief Eternity: Bay Area Student Film Festival 2009," Tues, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (S10) 464-S980, www.landmarktheatres.com. \$5-8. "Cult Classics Attack 4:" **The Wiz** (Lumet, 1978), Fri-Sat, midnight; Sun, 10am.

RED VIC 1727 Haight, SF: (415) 668-3994. \$6-10.

CONTINUES ON PAGE S7 »

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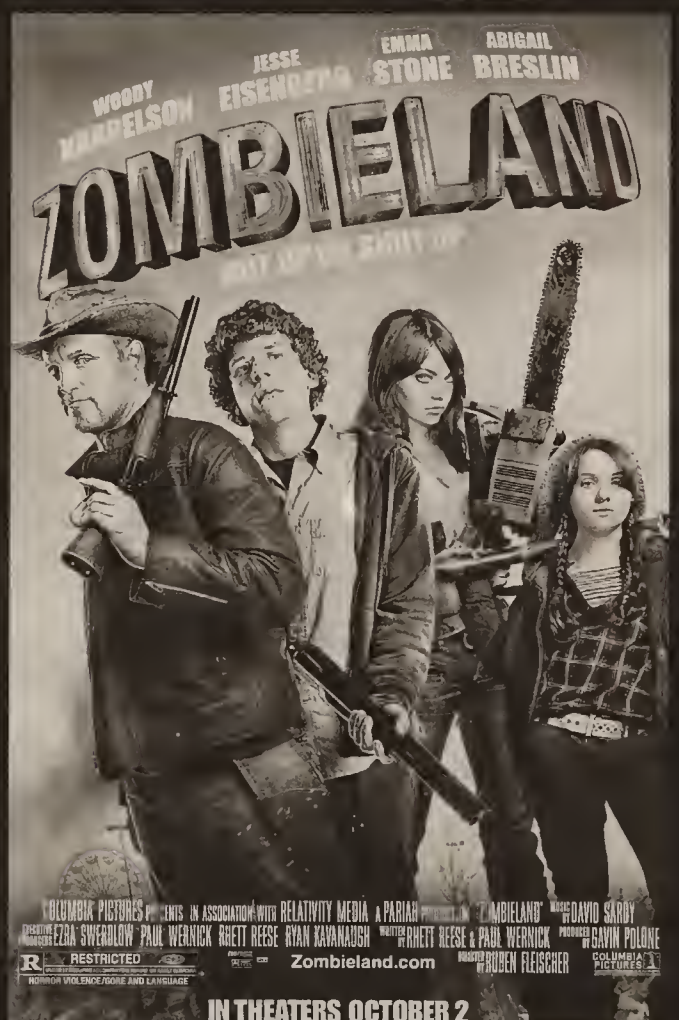
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REP CLOCK
CONT>>

Food, Inc. (Kenner, 2008), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **Second Skin** (Pineiro Escorialaza, 2008), Fri-Sun, 7:15, 9:20 (also Sat-Sun, 2, 4:15). **The Room** (Wiseau, 2003), Sat, midnight. **Dr. Strangelove** (Kubrick, 1964), Mon-Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-11. "The Best of Columbia Noir:" **The Sniper** (Omytryk, 1952), Thurs, 6:15, 9:45, and **The Line-Up** (Siegel, 1958), Thurs, 8; **The Killer That Stalked New York** (McEvoy, 1950), Fri, 6:20, 9:45, and **Between Midnight and Dawn** (Douglas, 1950), Fri, 8; **The Crimson Kimono** (Fuller, 1959), Sat, 1:10, 4:30, 8, and **Screaming Mimi** (Oswald, 1958), Sat, 2:50, 6:20, 9:40; **Nightfall** (Tourneur, 1957), Sun-Mon, 6:20, 9:45 (also Sun, Sun, 2:20), and **The Burglar** (Wendkos, 1957), Sun-Mon, Bpm (also Sun, 4); **Murder By Contract** (Lerner, 1958), Sept 29-30, 6:20, 9:40, and **City of Fear** (Lerner, 1959), Sept 29-30, 8.

SAN FRANCISCO CINEMATHEQUE This week: San Francisco Museum of Modern Art, 151 Third St, SF; www.sfcinema.org. \$10. "Measurement in the Impermanence: Contemporary Japanese Avant-Garde Film," Thurs, 7. Yerba Buena Center for the Arts, 701 Mission, SF; www.sfcinema.org. \$8. **Film 1st, a girl & a gun** (Deutsch, 2009), Thurs, 7:30 and Sun, 2. San Francisco Art Institute, BQ0 Chestnut, SF; www.sfcinema.org. \$10. "Of Heaven and Earth: The Films of Tom Chomont," Tues, 7:30.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpd.org. Free. "Samurai Without Swords: Western Variations on a Japanese Theme:" **Ghost Dog** (Jarmusch, 2000), Thurs, noon. Large-screen video presentation. **D Tour** (Konner, 2007), Tues, 5:45. **D Tour** also screens Sept 23, 6pm, Oakland Asian Cultural Center, 388 Ninth St, Ste 290, Oakl.

VICTORIA THEATRE 2961 16th St, SF; www.reel-rocktour.com. \$15. "Reel Rock Film Tour," climbing and adventure films, Fri, 8. **SFBG**

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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Oaly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANOANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-

3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. S3B-B422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

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Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. **T297207**

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Sexy, attractive SBF, 5'1, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. **T298795**

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Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! **T230031**

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Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. **T965249**

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WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. **T301522**

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SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. **T301677**

ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger. East Coast origins, seeks mate, 50-70. I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? **T302310**

CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. **T305897**

NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. **T308082**

TAURUS SEEKS CANCER

SWF, 40, 115lbs, S'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. **T308836**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **T809149**

COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. **T315227**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **T851838**

HII

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Non-smokers, please. Thanks for calling and have a great day! **T298476**

DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. **T434857**

PERSONABLE AND HONEST

Caring, artistic, outgoing, classy woman, 50s, really enjoys museums, dining out, travel, music, reading, the beach and much more. Would like to meet a like-minded male, 40-59, who shares my interests. **T297201**

WORTH THE CALL

Artistic, intelligent, feminine, interesting SF, 40s, enjoys music, the beach, dancing, tv, museums, travel and more. Looking for SM, 40-59, to share these interests with. **T297209**

SEXY BLONDE

Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! **T299436**

READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. **T299943**

GOOD VALUES

Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. **T299946**

NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. **T301185**

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. **T301188**

I LOVE...

punk, indie, snowboarding, climbing, surfing, I am a Latina from Columbia, 33-year-old single mom, I am spiritual, into yoga, meditation, and practicing loving kindness. College graduate. **T304945**

ELEGANT AND CLASSY

Sophisticated, feminine lady, 33, looking for a true caucasian gentleman, 35-55, well-educated, professional, positive and stable, for long-term relationship. **T306523**

PRETTY AND FUNNY...

sweet as honey! Mid-40s single professional woman. Dark-hair, brown skin, 5' 7", attractive. Seeking 45-58 year old gentleman, financially secure. Work in East Bay, live in Modesto area. **T307296**

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. **T309243**

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. **T309244**

I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. **T309246**

GOOD VALUES

Personable, flexible, bright SF, 30s, loves dancing, dining, music, taking walks. ISO similar male, 30-49, for friendship and dating. **T309250**

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and ladylike, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. **T309253**

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. **T309256**

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. **T309257**

GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. **T310739**

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. **T310742**

WAITING ARMS

Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded man, 30-40, for LTR. **T313157**

TAKE A CHANCE ON ME

Motivated, outdoorsy, honest, health-conscious woman with good values and optimistic attitude, likes most kinds of music, dining out, walks, camping, travel and relaxing time at home. Seeking a nice, honest, active man, 30-40, with similar interests, to spend time with, possible leading to LTR. **T313158**

MANY FINE QUALITIES

Caring, outdoorsy, honest, artistic, hard-working SF, early 50s, optimistic homebody with good values, has many interests including music, dining out, museums, travel, long drives, reading, walks, camping, biking and more. Looking for an honest, down-to-earth SM, 50-70, for friendship and dating first, possibly leading to something more serious. **T313161**

ADORABLE AND BRIGHT

Caring, friendly, goal-oriented, feminine, honest, compassionate woman, 60s, likes travel, exercise, music, hiking, long drives, dining out, the beach, reading and more. Seeking a great companion, 50-70, to share these activities and quiet times with. **T313206**

COMPASSIONATE

Friendly, honest, artistic, outdoorsy, caring SF, 30s, likes watching tv, dancing, the beach, travel, walks, music, hiking, museums, dining out, more. Searching for a partner in life, 30-50, for possible LTR. **T313207**

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> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **T320241**

LOOKING FOR YOU!

SBM, 18, likes going out and having fun, partying, playing football with the guys. Looking for SBF, 19-25, for possible relationship. **T295354**

BLACK LADIES ONLY

WM seeks African-American ladies who enjoy oral pleasure from a WM. Reciprocity and Intercourse are not required. **T284333**

YOUNG AND FUN!

Goal-oriented, hard-working, honest, compassionate male, 23, likes shopping, tv, coffee shops. Looking for similar female, 22-29, for LTR. **T309247**

INTERESTING AND OUTDOORSY

SM, 50s, friendly, good-looking, caring, hardworking, health-conscious, likes walks, music, reading, museums, ancient civilizations, hiking, camping, psychic phenomena, the beach, dancing, travel and much more. Looking for a witty, educated, open, attractive woman, 30-60, to spend time with, possibly leading to LTR. **T309254**

CALL ME NOW

Mature WM, 6', 175lbs, easygoing, educated, versatile, non-judgmental. In search of like-minded Italian lady for stress relief as you like it at my place. N/S, N/D. **T309149**

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **T375819**

SHARE MY LIFE

BM, 58, 5'6", enjoys music, the beach, going for drives, being out and about. Seeking vivacious lady, 18-65. **T310717**

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. **T304953**

WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! **T312090**

SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! **T312742**

IF YOU'RE INTERESTED...

In meeting an accountant type, don't waste your time. This is a fun-loving, audacious, devilish man for all seasons. 62, 6', 210lbs, graying brown hair, sexy brown eyes. New York accent, still attractive, seeks youthful, attractive, mature woman, 40-60, 5'-5'8", no kids at home, H/W proportionate, N/S, with no baggage. **T313406**

SHARE MY LIFE

Semi-retired SM, 57, likes swimming, basketball, tennis, reading poetry. Seeking SBF, 35-45, who is excited about life, shares my interests. **T313935**

KING SEEKS HIS QUEEN

SBM, 32, 5'11", 170lbs, very athletic, looking for SBF/WF, independent, outgoing, adventurous, who need a real man in her life. Friendship possibly leading to more. **T314940**

> men seeking men

STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. **T753246**

MARIN AREA

BBWM, in Marin, handyman and artist, 5'1, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! **T264067**

PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. **T297636**

SAFE PLAY

Married BBWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **T301773**

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **T301779**

VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **T302014**

COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. **T305410**

FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **T753256**

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SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-65, for friendship first, possibly more. Want to meet? Call me back! **T308429**

CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Sees well-endowed male, 19-78. Call me, help me explore my curiosity! **T308557**

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **T862331**

FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for firm, masculine man, 18-47. **T860940**

ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **T877130**

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **T897273**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **T778621**

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **T891177**

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **T886605**

LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Like SM, 50ish, affectionate, supportive, genuine, lots to offer. You? Be yourself. Imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? **T296673**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **T863423**

HORNY GUY HAS A NEED...

to suck a big one. I'll do it your way. Make me your slave. All calls answered. **T753249**

> women seeking women

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **T299977**

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **T300954**

CITY GIRL...

wants to play! Lots of energy and born to satisfy! WF, 43, 5'9", seeks SWF, over 35. **T307991**

WELL-ROUNDED

BF, like movies, dancing, music, singing and more. Would like to meet a woman, 23-45, who enjoys the same things. **T318193**

LIKE WHAT YOU READ?

BF, 5'3", soft butch, likes going out and having fun. Looking for a lady, 25-44, who is sweet and easygoing, for friendship first. **T319101**

> three's company

SEEKING PARTY GIRL

Couple looking for sexy, fun, hot, open-minded lady who is ready to have fun. Are you real, open-minded, drama-free and down for anything? **T234854**

WM SEEKS BLACK COUPLE

SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. **T295187**

BIM SEEKS COUPLE

I'll please you folks, but you don't have to please me! Interested in incorporating a BIM into your kinky times? Give me a call! **T300456**

INTERESTED?

Male, 40, 5'8", 175lbs, blond, surfer look, would like to meet a couple to spend a lot of time with, indoors and out. **T303920**

VERY OUTGOING

Energetic, outgoing SBF, 21, 5'7", in search of couples, 26-33, who enjoy bars, parties and more. **T308525**

> tv/ts

TRANSSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **T300076**

> friends/activities

SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. **T300798**

> kinksters

SWINGERS

Attractive, curious WM, 5'10", cute butt, athletic build, seeks attractive bi couples and bi women for fun times. **T296232**

DOMINANT LEATHERMEN

Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. **T238797**

ATHLETIC, INTELLIGENT

Attractive, versatile BIM, 50, seeks people, single or married, for fun and pleasure. Age, race, size irrelevant. **T307984**

SEEKING PROFESSIONAL LADY

...who would like to be spanked while wearing her business suit. If desired, contact this mature, artistic SWM. Your limits are respected. **T310488**

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321753-00

The following person is doing business as **FARMER AND FARMER LLC** 376 Hill Street, San Francisco, CA 94114. Farmer and Farmer LLC, 376 Hill Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/05/2008. Signed Farmer and Farmer LLC. This statement was filed by Jeanette Yu on August 4, 2009. **#35250. September 2, 9, 16, 23, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322099-00

The following person is doing business as **VIN AMBAS-SA00R** 257 States Street, San Francisco, CA 94114. Classic Wine Tours, Inc. CA, 257 States Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-27-09. Signed Andres Martell. This statement was filed by Marledyne L. Argente on August 20, 2009. **#35247. September 2, 9, 16, 23, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322267-00

The following person is doing business as **UPPER CRUST OELI AND GRILL**, \$100 3rd Street, San Francisco, CA 94124. Yousef Gheith, 21 Westridge Avenue, Oaky City, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/20/09. Signed Yousef Gheith. This statement was filed by Magdalena Zevallos on August 31, 2009. **#355003. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322141-00

The following person is doing business as **JUSTICE GRACE VINEYAROS** 441 A 14th Street, San Francisco, CA 94103. Justice Grace Revival, LLC, 441 A 14th Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03-17-2005. Signed Eric Cohen. This statement was filed by Marledyne L. Argente on August 24, 2009. **#35249. September 2, 9, 16, 23**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322155-00

The following person is doing business as **SAN FRANCISCO FORENSIC INSTITUTE, CHRIS A. FLINTON, 4617 CALOERWOOD COURT, OAKLAND, CA 94605** 870 MARKET STREET, SUITE 1107, SAN FRANCISCO, CA 94102. This business is conducted by AN INDIVIDUAL. Registrant commenced business under the above-listed fictitious business name on the date 10/01/2008. Signed CHARLES A. FLINTON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on August 24, 2009. **Publication dates: September 2, 9, 16 & 23, 2009. L#35002.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322192-00

The following person is doing business as **MAIO PRO1550** Bryant Street, Suite 154, San Francisco, CA 94103. AGE ENTERPRISES INC. CA. 1550 Bryant Street, Suite 154, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04-01-2009. Signed Alton Wong. This statement was filed by Maribel Jaldon on August 26, 2009. **#35246. September 2, 9, 16, 23, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322223-00

The following person is doing business as **SYMPHONIC FINISHING** 33S Hearst Ave. San Francisco, CA 94112. Andres Marquez, 33S Hearst Ave. San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-27-09. Signed Andres Marquez. This statement was filed by Lena Lee on August 27, 2009. **#35246. September 2, 9, 16, 23, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322232-00

The following person is doing business as **ART OEBUTANT** 83 McAllister Street, Apt. 108, San Francisco, CA 94102. Natalia M. Rivera, 83 McAllister Street, Apt. 108, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08/26/2009. Signed Natalia Rivera. This statement was filed by Magdalena Zevallos on August 27, 2009. **#35251. September 2, 9, 16, & 23, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322377-00

The following person is doing business as **GREEN PUD-OING** 693 Perlata Ave., San Francisco, CA 94110. Angela S. Meusel, 693 Perlata Ave., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 08-11-2009. Signed Angela S. Meusel. This statement was filed by Jeanette Yu on September 8, 2009. **#35256. September 23, 30, October 7 & 14, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322413-00

The following person is doing business as **KEY GROWTH REAL ESTATE**, 31 Theresa Street, San Francisco, CA 94112. Julie Ho Wong, 31 Theresa Street, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/09/09. Signed Julie Ho Wong. This statement was filed by Marledyne L. Argente on September 09, 2009. **#355002. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322441-00

The following person is doing business as **THREE PEARS CATERING** 171 Ouncan Street, San Francisco, CA 94110. Maya Stein, 171 Ouncan Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2006. Signed Maya Stein. This statement was filed by Jeanette Yu on September 10, 2009. **#35254. September 16, 23, 30, October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322474-00

The following person is doing business as **TARGET MODE SOLUTIONS, CIVISMTP** 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. Leyla Alieva, 55 Crestline Drive, Apt. 1, San Francisco, CA. 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09-11-2009. Signed Leyla Alieva. This statement was filed by Jeanette Yu on September 11, 2009. **#35255. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322500-00

The following person is doing business as **COSTELLOS FOREST TREE SERVICE, INC.** 3801 3RD St. #1097, San Francisco, CA 94124-1409. Urban Forest Tree Service, INC. 3801 3rd St. #1097, San Francisco, CA. 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04-01-08. Signed Thomas Mullin. This statement was filed by Magdalena Zevallos on September 14, 2009. **#35254. September 16, 23, 30 and October 7, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322532-00

The following person is doing business as **Justice Loks** 2566 Hinkley St., Richmond, CA. 94804. Nina Young, 6S E. Cavour Street, Oaky City, CA. 94014. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nina Young. This statement was filed by Nory Hanson on September 16, 2008. **#35257. September 23, 30, October 7 & 14, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0322625-00

The following person is doing business as **TUNE CHIROPRACTIC STUOIO**, 216S Union Street, Suite 3, San Francisco, CA 94123. Ryan Gessay, 3059 Pine Street, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 09/21/09. Signed Ryan Gessay. This statement was filed by Maribel Jaldon on September 21, 2009. **#355005. September 23, 30 and October 7, 14, 2009.**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-

546243. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF William Henry Yates III for change of name. TO ALL INTERESTED PERSONS: Petitioner **WILLIAM HENRY YATES III** filed a petition with this court for a decree changing names as follows: Present Name: **WILLIAM HENRY YATES III**. Proposed Name: **BLAISE YATES**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 10, 2009. Time: 9:00 AM room - 218. Signed by James J. McBride, Presiding Judge on September 2, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 2, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 16, 23, 30 and October 7, 2009. L#355004.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-

546262. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pamela S Piccinini for change of name. TO ALL INTERESTED PERSONS: Petitioner **PAMELA S PICCININI** filed a petition with this court for a decree changing names as follows: Present Name: **PAMELA S PICCININI**. Proposed Name: **ISSABELLA INNOCENTI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 19, 2009. Time: 9:00 AM room - 218. Signed by James J. McBride, Presiding Judge on September 9, 2009. Endorsed Filed, San Francisco County Superior Court of California on September 9, 2009 by Gordon Park-Li, Clerk. **Publication date(s): September 16, 23, 30 and October 7, 2009. L#355001.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.

Date of Filing Application: September 3, 2009. To Whom It May Concern: The name of the applicant is: **BANKS MARCEL NATHANIEL**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 5176 3RD St., San Francisco, CA. 94124-2302. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: **September 16, 2009, 2009 L#35252.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.

Date of Filing Application: September 9, 2009. To Whom It May Concern: The name of the applicant is **LUSH LOUNGE**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1221 Polk Street, San Francisco, CA 94109-S543. Type of License Applied for: 48- ON-SALE GENERAL PUBLIC PREMESIS. Publication date: **September 16, 23, 30 2009. L#35253.**

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The new 49

By **Andrea Nemerson**
andrea@mail.altsexcolumn.com

Dear Andrea:

I've always had a pretty good sex life, with no problems getting it up or keeping it up, until recently. I'm now 59 and suddenly, even a la Viagra, it's just about impossible. It is even difficult for me to get an erection masturbating. I had my doctor give me a whole series of tests and everything seems OK, so I am mystified. Perhaps it is just age (whatever that means, since I have been and remain quite athletic)? Any thoughts or clues? Or is my sex life pretty much over with?

Love,
Feeling Down

Dear Down:

No way should your sex life just be over, and no way should we assume that that bunch of tests was testing for the right things. As much as we often direct help-seekers right back to their medical providers, medical providers frankly kind of suck at solving sex problems.

There is much discussion lately of desire disorders. But this sounds physical.

If you were functioning pretty much OK but just weren't jumping to attention the way you used to, Viagra or one of its cousins ought to cause at least a stir. Assuming you've been trying it under otherwise agreeable circumstances, and assuming nothing is stirring, that begins to sound like something circulatory or hormonal. Get thee to a cardiologist. The worst that can happen is that you hear there's something that needs attention, and it's better to know, right?

Ordinary age, within limits (59 is the new 49 anyway) should not cause sudden hard-on FAIL. A little slower to rise, a little slower to shoot, sure. A little less random horn-doggery, usually. But

not this. Urologist, cardiologist, endocrinologist, one of those is going to find it. Do not settle for "Oh well, I guess it's over." You're not dead, why should it be over?

Love,
Andrea

Dear Andrea:

I'm having a harder time reaching orgasm postmenopause, and I know that's not exactly earth-shattering news, but do you think it's inevitable? Is there anything I can do? I'm worried that it's starting to make me not look forward to having sex, and neither my husband nor I am very pleased with that. Help!

Love,

Slowing Down

Dear Down:

Some kind of slow-down is to be expected, although you do run into women who claim that sex got better for them once the fear of pregnancy was off the table forever.

There are nasty truths about menopause — that tissues thin, that estrogen (now missing) promotes touch-sensitivity, that diminished lubrication may make it harder to recognize turn-on, and can cause discomfort if not replaced with other slippery stuff. What's going on with you is not imaginary, and cannot be ignored.

Would it help if I pointed out that it could be worse? No? Because it could. Plummeting sexual desire is much harder to fix than diminished sexual response, at least to a point, and hey, at least you still *want* sex, and are worried about starting to not want it and willing to do something about it.

You may need the fabled "low hand." You need to pay close attention to what does feel good, and ask for more of that. And let something come between you and your husband. I mean a little vibrating something, of course.

Love,
Andrea

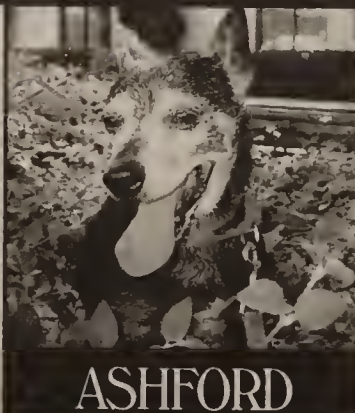
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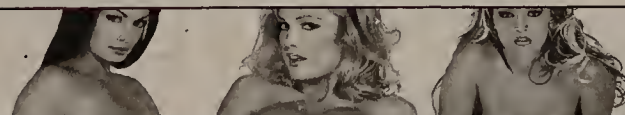
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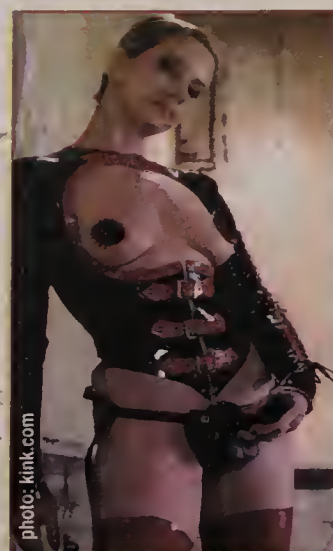


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